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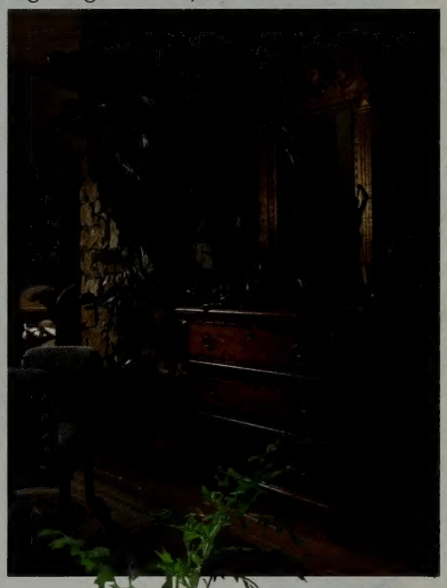
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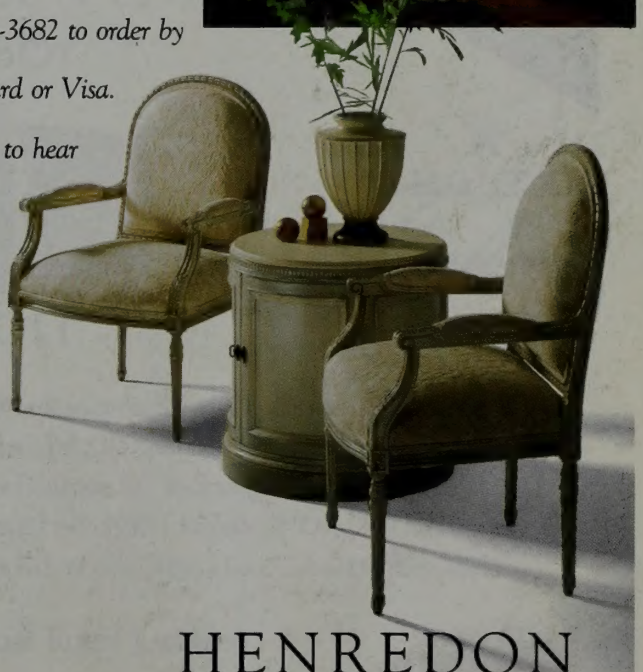
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COVER: A World War II army-issue flag hangs in the porch of Anthony Baratta's house in Southampton, New York. Interior design by Anthony Baratta and William Diamond. Photography by Billy Cunningham. See page 140.

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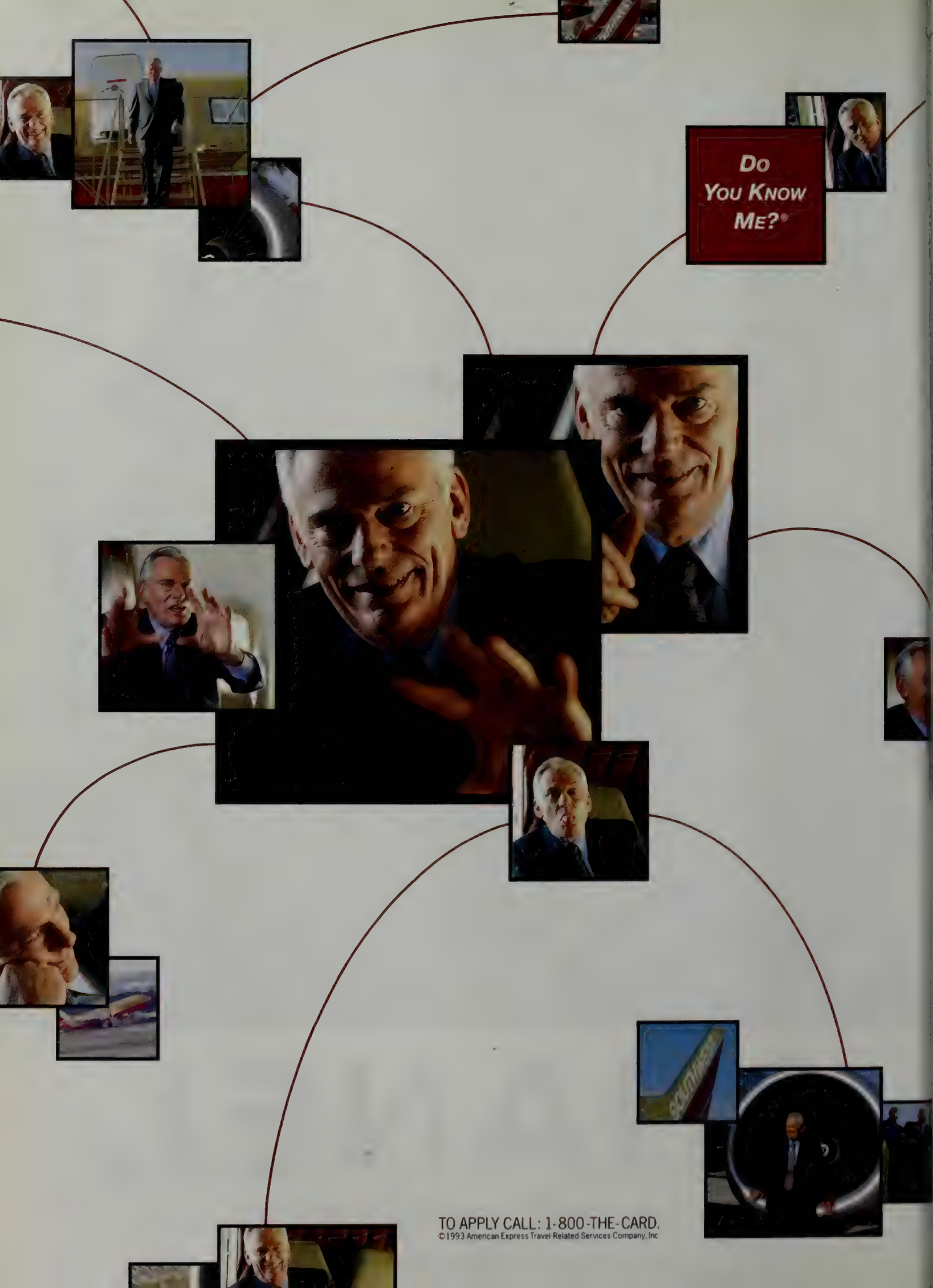
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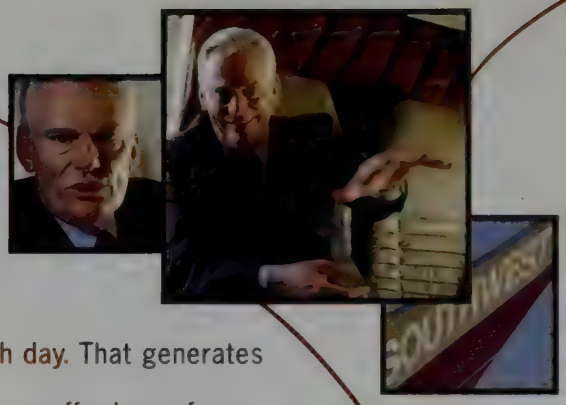
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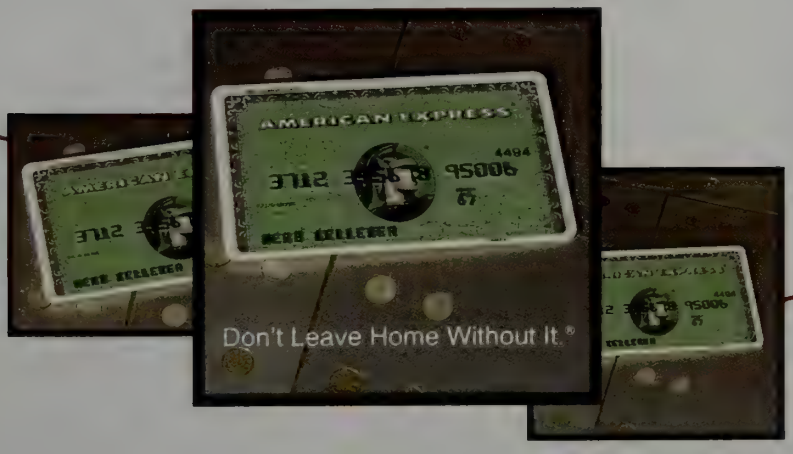
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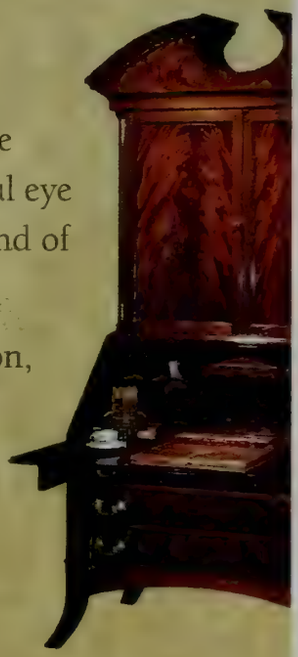
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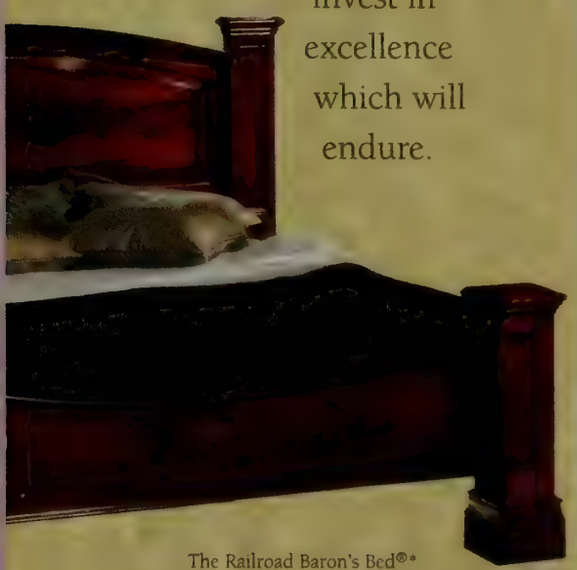
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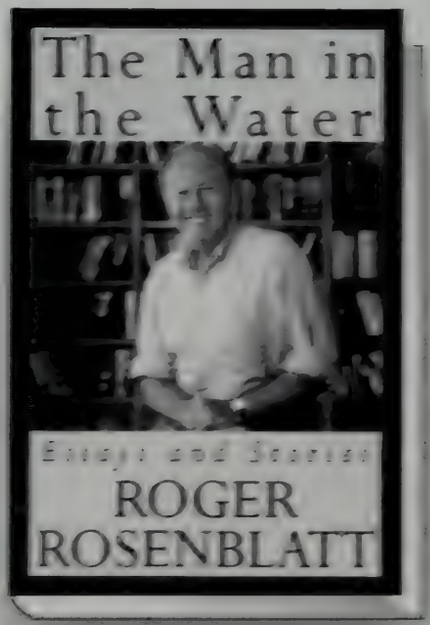
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms. Address: Letters, Architectural Digest, 6300 Wilshire Boulevard, Los Angeles, California 90048.

Your March 1994 edition, which I just finished, was the most entertaining of any I have read. The variety of locations covered gave a fascinating look at architecture and design from parts of the United States and the world that we don't often see.

Gary T. Dwyer
Irving, Texas

Your March issue was a complete delight. As an unrepentant modernist, I found Kurt Andersen's story covering Antoine Predock's effort in Dallas ("Architecture") to be a refreshing change from the eclectic style that has dominated your pages in recent years. And as an admirer of bamboo ever since my childhood, I was glad to discover Peter Haldeman's article on Linda Garland ("Carving Out a Niche on Bali"). Tim Street-Porter demonstrated a fine grasp of the photographic art, in the range of subject, composition and use of lighting. Thank you for a remarkable issue.

Lance Latham
Fredericksburg, Texas

The March cover story on Linda Garland's compound on Bali was most timely and captured my attention immediately. The photographs by Tim Street-Porter are superb and the selection of sites was extraordinary. The photographs brought back so many vivid memories of my early childhood in Vietnam, in a city south of Saigon called Rach Gia, where my family owned a lumber mill. After the fall of Saigon, my family purchased several acres of farmland and erected four houses. The houses were built out of locally produced lumber and had coconut-leaf roofs. They were surrounded by many exotic plants, including lush banana, coconut and palm trees, in a romantic landscape divided by streams and rice paddies. This was done with the hope that we might have some protection from the anticipated confiscation of property owned by the wealthy in the city. We also felt that this would enable us to attract less notice and eventually flee the country. Linda Garland has definitely found herself a heaven, as she claimed. Please continue to show your readers more of these unfamiliar places.

Phillip N. Ho
Beaverton, Oregon

While I always enjoy the fabulous dwellings, designs and décor in *Architectural Digest*, the Antiques feature on West Indian furniture in your March issue really intrigued me. The local adaptations of colonial influences are more interesting and meaningful than some of the ego trips of current designers in their efforts to be 'different.'

Mary W. Krogman
Lititz, Pennsylvania

I want to thank you for William Rueder's informative Antiques article in your March issue. Having traveled around the Caribbean on several occasions, I have developed a fondness for the furnishings encountered in the West Indies. It is no surprise that collectors have come to prize West Indian colonial furniture. I find it charming and hope to add a piece or two to my own collection as soon as possible. Therefore I was quite pleased to learn the names of some dealers who carry it.

Gene Wilkins
Memphis, Tennessee

Local residents of Danish ancestry tell me that St. Croix's comfortable, long-armed planter's chair—depicted in your March Antiques feature—was originally inspired by the custom of cane-field workers appropriating wheelbarrows for their noontime naps.

Bruce Miller
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PEOPLE ARE THE ISSUE


JIM MCHUGH

"I knew there was going to be jazz, hot rods, blondes, palm trees, ocean and everything that every other location lacked," says artist Ed Ruscha in next month's issue. "I was a sucker for it." Since arriving in Los Angeles in 1956 as a starry-eyed youth, Ruscha has come to be recognized as one of the country's leading contemporary artists. He and his wife, Danna, recently remodeled their house in west Los Angeles, and the artist now frankly acknowledges the pleasures of a different sort of California dream. "My domestic life is important to me," he says. "I have to have some kind of balance to feed the work. The folly of it all is that, away from work, that's what a home is to me. I guess I'm like anybody else. I love a comfortable surrounding." Other highlights in August include journalist Carl Bernstein's New York loft, a Stanley Tigerman house near Chicago and an Aspen tepee fitted out in high western style.

Paige Rense *Editor-in-Chief*


ROB LANG BOB LUCAS

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Wm. Richard McGilvray

Hudson River Anthology

When designer David Whitcomb first showed architect Wm. Richard McGilvray his newly acquired property in New York's Hudson Valley, the two got lost in a snowstorm. "We had to use a compass to get back," McGilvray recalls. Fortunately, the setback was only temporary, and they went on to create a unique residence in an area known for grand houses. Whitcomb's complex consists of four pavilions that each draw on a different architectural style. "The scale and proportions of the music pavilion were designed according to the Palladian formula," Whitcomb explains, "and we planned the master bedroom to be purely Greek Revival, even to the point of measuring the moldings. But I didn't want the pavilions to be documents of the past, merely suggestive of it." The pavilions were also angled to take advantage of the surrounding landscape—and the light. "On David's birthday the setting sun shines directly through the classical façade of the music pavilion," notes McGilvray. "It's one of the details that make this house particular to David." *See page 54.*


ROSEMARY ROSCH

Carleton Varney

Caribbean Colors for St. Martin

Once the plan for the renovation of their St. Martin retreat was agreed on, Time Inc. chairman and CEO Reg Brack and his wife, Barbara, simply put their faith in Carleton Varney and stayed away. Varney, the New York–based president of Dorothy Draper & Company, had been designing remote resorts and residences in the Caribbean for years and knew the difficulties peculiar to the islands. For the Bracks' villa, he flew in a team of painters from New York, upholsterers from Boston and, to oversee it all, an old friend, Elsie Lumsden, who had once managed the housekeeping staff at the Dorchester and Westbury hotels in London. "Mrs. Brack is a perfectionist," says Varney. "I wanted a supervisor for the project who would make sure that every shoe was back in its box and every shower curtain had been rehung properly." But even with the most precise attention to detail, it seems, some mishaps are inevitable. Three versions of an Italian stone table were shipped to St. Martin—and arrived in pieces—before the survivor made it. *See page 64.*



Reg and Barbara Brack


ROBERTA SPALDING DOMINICK SAVINO

Carl Sagan
Ann Druyan

Of Architecture and Astronomy

"It was meant to be," says writer Ann Druyan, describing the Ithaca, New York, study designed for her and her husband, astronomer Carl Sagan, as well as the relationship that developed with the architects. Sagan agrees. Of husband-and-wife architects Guillaume Jullian de la Fuente and Ann Pendleton-Jullian, he remarks: "They are brilliant and innovative people, meticulous and extraordinarily sensitive." Although Pendleton-Jullian says it was "the happiest collaboration"—with the four "thinking

continued on page 16

J. SEWARD JOHNSON, JR.

Lifesize Bronze Sculpture



"Courtside Strategies" shown at The Westin La Paloma Resort in Tucson, Arizona.

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continued from page 14


DURSTON SAYLOR DURSTON SAYLOR

Guillaume Jullian de la Fuente
Ann Pendleton-Jullian

together" in long talks at the Sagan dining table—a wrinkle developed midway through the project. The Ithaca Landmarks Preservation Commission bestowed landmark status on the former secret-society building that the couples intended to renovate and add on to, thus restricting their plans. Druyan took up the fight. "We knew what we were creating," she says. "And we couldn't have been more conscious of the site, whose geologic formations take you back ten to twenty thousand years at a glance." They prevailed, and the construction was approved. Pendleton-Jullian says the preservationists need not have been concerned. "It was always about purism," she says. "The friendship was established on values and principle, and the design of the house evolved from that." *See page 72.*


JIM McHUGH

Elinor and John McGuire


CHRISTOPHER IRION

Andrew Delfino
Fe Tavis

On the Waterfront in California

"You could practically see through the walls—it really was a shack," says Elinor McGuire about the structure she and her husband, John, found near their Stinson Beach retreat. In spite of its condition, the couple—who design furniture for their San Francisco–based firm, McGuire—enlisted architect Fe Tavis and designer Andrew Delfino to help them convert it into a guesthouse. "We liked it because of the unusual architecture of the main room: It was a big square with ceiling beams all coming out from the center and held up with telephone poles. One thing led to another, and we ended up with this house." Since its completion, the McGuires have found themselves spending more time there than at their main beach house. "It's far more appealing than our oceanside house in terms of the drama of the site and the way the structures relate to the water," says John McGuire. "The tide fills and empties the huge Bolinas Lagoon, and it's a fascinating scene, with zillions of shorebirds moving constantly—Elinor and I love being there." *See page 78.*


Elizabeth Hammond

Glory Days in Manhattan

"One of the toughest things was keeping the form simple and pure," says Joanne de Guardiola of a Central Park West penthouse she designed with fellow Parish-Hadley associate Albert Hadley and architect Elizabeth Hammond. "Joanne was a real taskmaster


FELICIANO FELICIANO

Joanne de Guardiola
Albert Hadley

when it came to the selection of the objects," says the owner. "I would find things in shops and she would insist on looking at them before I'd buy them. I think she helped me avoid a lot of nightmare purchases." "The space is very low-key," adds de Guardiola. "Every time you look around you notice some new texture or detail, but nothing jumps out at you." "This is a one-person apartment," says the owner. "Even though there's plenty of room for two, its layout makes it more comfortable for one. The study has a sofa that can convert into a bed, and there's an extra bath, but there's no guest bedroom. I think not having a formal guest bedroom is the greatest luxury in New York. That way people aren't tempted to move in indefinitely." *See page 86.*


DERRY MOORE

Duke and Duchess of Abercorn


DERRY MOORE

David Hicks

Return to Barons Court

Although they're longtime friends and often tease each other about who better qualifies for admission into the "Old Fogeys Club," designer David Hicks and the duke of Abercorn didn't immediately click when they met years ago at a debutante ball. "James was tall and shy, so of course he seemed very grand," says Hicks. "I met Sacha, the duchess, at her coming-out party—she's my wife's cousin. James was not there. We met again at their wedding. James *was* there, and I found that he was rather nice. That was the beginning of a fine friendship." When the Abercorns wanted help redecorating their Irish house, Barons Court, Hicks was the obvious person to do it. "Besides," Hicks says, "I'd been dropping hints for years." One of his successes was transforming the White Library into a study for the duchess, who, among other accomplishments, has established the Pushkin Prize. Named for her great-great-grandfather Aleksandr Pushkin, it is a writing competition whose goals include encouraging creative writing and ultimately helping the Irish of the next generation overcome the political and religious problems of today. *See page 100.*


TIM HUNTER

Thad Hayes

House of Styles

John Morton and Laura Donnelley-Morton were only looking for a temporary residence when they found their present house, set on a hill in Los Angeles. "I figured we'd go with either Plan A or Plan B," says Morton. "Plan A meant that we would buy a house,

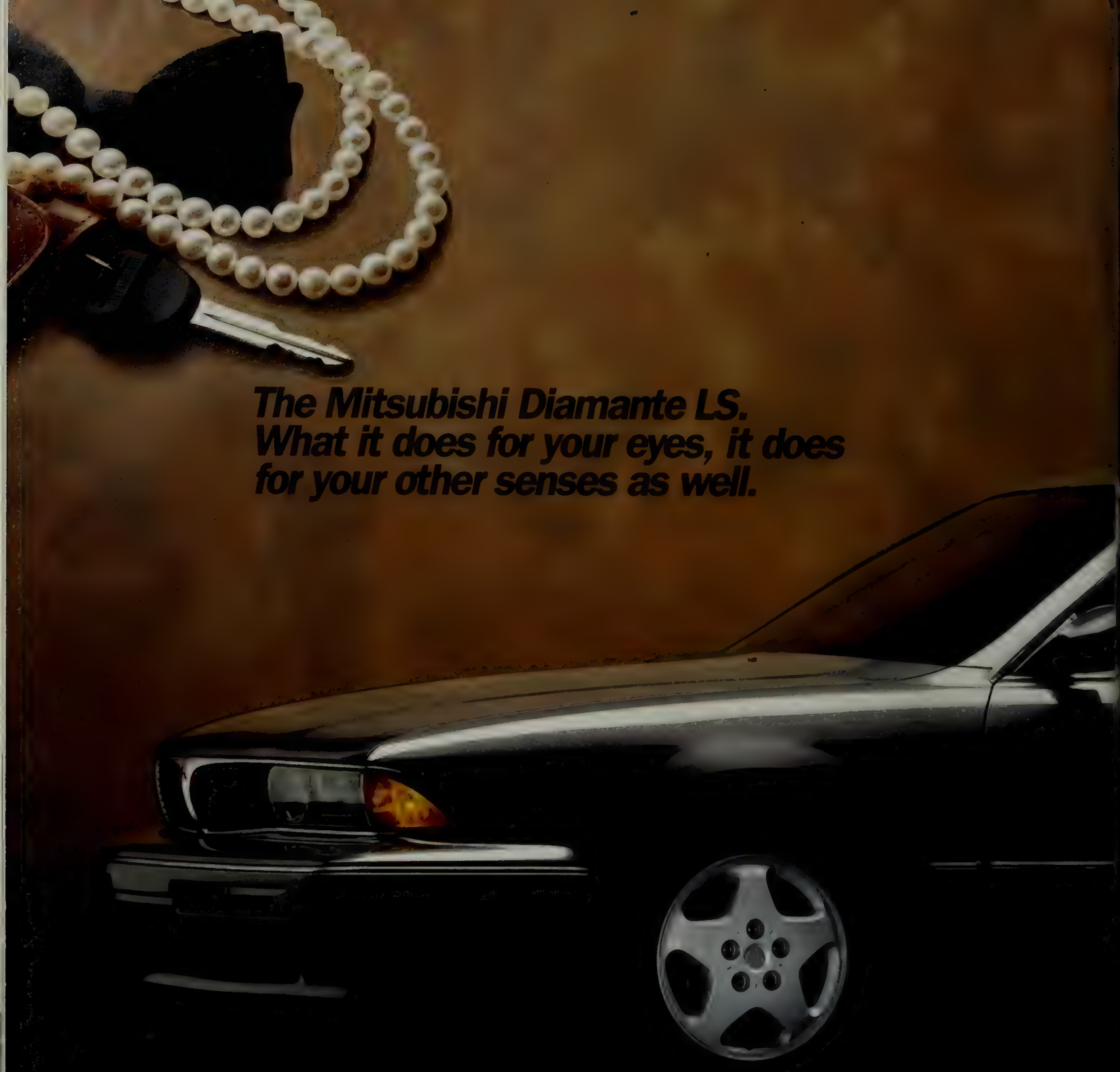
continued on page 25

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continued from page 16



John Morton
Laura Donnelley-Morton

move in and do little or no restoration. Plan B meant that we'd rebuild. We went with Plan B." The house, which was set above a quiet canyon and offered views from the coast to downtown Los Angeles, had great potential. To help them realize its possibilities, the couple called on New York designer Thad Hayes. The spaces are now infused with a combination of Arts and Crafts and 1940s Hollywood style—forming an ideal setting for Donnelley-Morton's art collection, which includes photographs by Robert Mapplethorpe and works by Nancy Spero and Gerhard Richter. "The decision about the art we have there was predicated by what John and I could live with," she says. "The furniture tends to be somewhat understated—that way, the art can sing out a little." *See page 106.*

A Japanese Folk Tale

"Our tastes were eclectic when we were first married. Now we are much more focused on Japanese pieces," says Amy Katoh, who, along with her husband, Yuichi, restored a centuries-old *minka* in Karuizawa, Japan. "When I buy something I'm not looking for age but at the electricity or dynamism it evokes in me. The skeletal structure of the house, with its beams and plaster, makes a perfect background for collections of any sort. We've gathered a variety of old paper-and-wood lanterns, antique chests and a selection of blue-and-white Imari that echoes the blue and white of the indigo folk textiles. Folk things are our particular favorites, but my parents were horrified that we like them." "Until our generation," explains Yuichi Katoh, "Japanese people didn't appreciate the more humble folk crafts. Also, normally in a Japanese family, good blue-and-white china would be stashed away. But we use what we have, and I think our things are better appreciated that way." *See page 112.*



Craig Leavitt
Stephen Weaver

Pennsylvanian

"We don't let ourselves be locked into a plan, and we don't let clients buy into how things are supposed to be," says Stephen Weaver. "You can't always tell how things will look from a bunch of scribbles on a piece of paper." When he and partner Craig Leavitt designed their third interior for a Pennsylvania client, they were given plenty of leeway to rearrange on the spot—reorganizing a room for the best light or bringing in a new piece. "We also play devil's advocate to each other," says Leavitt. The approach seems to work with their clients as well. "We have clients who cry when they see a new piece of furniture," explains Weaver. "And they love it a year later. If a designer provides something you're already comfortable with, a week later you won't notice it. An interior can't be so demanding that you don't understand it, but it needs to go beyond what you're used to seeing." *See page 120.*



Domenico Minchilli

Umbrian Scenario

Hiring architect Domenico Minchilli seems to be the order of the day for Americans seeking to restore old farmhouses near the Umbrian town of Todi. Minchilli studied architecture in the United States in the 1970s and had been practicing in his native Rome for several years when he took a six-month commission in New York City. "I was considering relocating there," he says, when, ironically, he fell in love with Elizabeth Helman, an American who was living in Florence. The couple opted for settling in Rome, where Minchilli's practice has flourished. "The combination of being educated in the United States and being married to an American has given me an insight that perhaps other Italian architects don't have," he says. "For instance, Americans have higher standards, even in country houses. Italians will adapt: Things like a single bath or an insignificant kitchen don't bother them. Americans are drawn to old buildings that look like farmers still live in them—they love the rusticity, the ragged stone and tile—but they need their luxuries too. I have neighbors who will light a fire and wait two days for their houses to warm; the Americans call two weeks before they arrive to make sure the heat is turned on. And they want the full technology. It's a challenge—hiding all the ducts and pipes and still giving them a house that looks untouched." *See page 132.*



Anthony Baratta
William Diamond

Summer Camp on Long Island

"I love graphics within an interior—they're so strong visually," says Anthony Baratta, whose Southampton summer house, designed with partner William Diamond, embodies what he calls "my wacky idea of country." Amid the hand-painted signage, model lighthouses and bold colors are vintage photographs, including a pair of somber portraits mounted in a tramp-art "crown of thorns." When asked if they are family members, Baratta laughs. "No relation. They're kind of scary-looking." He gravitates toward the quirky—"They're not Ansel Adams, just funny shots"—and finds that "in the right frame, they're works of art." Even though he says he's collected "enough for three houses," he still haunts the flea markets and yard sales. But he insists that he's trying to cut back on any more acquisitions for himself. "I'm really going to put in a pool, because my friends would much rather lie around that than look at another lighthouse." *See page 140.* □

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*Partial listing-please phone for complete listing of June/July auctions.

Buffalo, New York — Sun 3pm/Mon 8pm
Buffalo Marriott — July 10-11
Gary Turla Licensed Auctioneer

Champaign, Illinois — Thu 8pm/Fri 8pm
The Chancellor Hotel & Conference Center — June 23-24
Todd Keene Licensed Auctioneer

Cleveland, Ohio — Fri 8pm/Sat 8pm
Harley of Cleveland South — July 1-2
Gary Turla State Licensed Auctioneer #4719
Park West Gallery Auction Company #471

Dayton, Ohio — Sun 3pm/Mon 8pm
Dayton Marriott — June 26-27
David Teeman State Licensed Auctioneer #6383
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Denver, Colorado — Sat 8pm/Sun 3pm
Sheraton Denver Tech Center — July 9-10
William Smith Auctioneer License #027962

El Paso, Texas — Sun 3pm/Mon 8pm
El Paso Marriott — June 19-20
Albert Scaglione State Licensed Auctioneer #7984

Ft. Lauderdale, Florida — Sat 8pm/Sun 3pm
Ft. Lauderdale Marriott North — July 2-3
Morris Shapiro State Licensed Auctioneer #AU0000182
Park West Gallery Auction Company #AB0000367

Knoxville, Tennessee — Sun 3pm/Mon 8pm
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Glen Raingh State Licensed Auctioneer #2755
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La Jolla, California — Sat 8pm/Sun 3pm
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Louisville, Kentucky — Sat 8pm/Sun 3pm
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Omaha, Nebraska — Sun 3pm/Mon 8pm
The Omaha Marriott — July 10-11
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Portland, Oregon — Fri 8pm/Sat 8pm
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Park West Gallery City License #360524

Princeton, New Jersey — Sun 3pm/Mon 8pm
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William Smith Licensed Auctioneer

Providence, Rhode Island — Sun 3pm/Mon 8pm
Providence Marriott Inn — June 19-20
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Sacramento, California — Sat 8pm/Sun 3
Hyatt Regency Sacramento — July 16
Kelly Horrigan State Licensed Auctioneer
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City Business License #51290

Salt Lake City, Utah — Sat 8pm/Sun 3
Salt Lake Hilton — June 25
Glen Raingh Licensed Auctioneer #745-0014
Park West Gallery Company #745-0014

San Jose, California — Sun 3pm/Mon 8
Radisson Plaza — June 19
David Teeman State Licensed Auctioneer
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Seattle, Washington — Fri 8pm/Sat 8
Seattle Sheraton & Towers — July
William Smith State Licensed Auctioneer #202-681
Park West Gallery State License #202-4
City License #47931

Tampa, Florida — Sun 3pm/Mon
Tampa Marriott Westshore — July 17
Morris Shapiro State Licensed Auctioneer #AU0000182
Park West Gallery Auction Company #AB0000367

West Hollywood, California — Sun 3pm/Mon 8
BelAge — June 19
William Smith State Licensed Auctioneer #A2071
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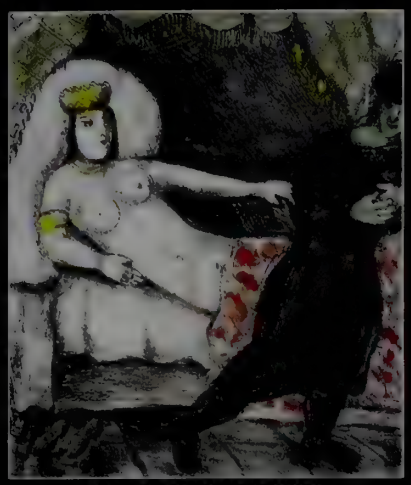
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Chagall, "Potiphar's Wife"
Hand-watercolored Etching, 1931-39



Durer, "The Landscape with Canon"
Etching, 1518



Picasso, "347 Series: No. 20"
Aquatint, 1968



Miro, "L'Ecoliere au Buisson"
Aquatint & Etching, 1975

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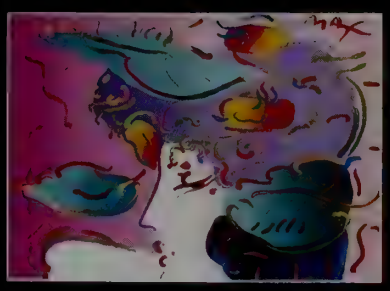


Peter Max in his studio

Peter Max is one of the most important artists of our time. He evolved from a visionary pop artist of the 1960s to a master of neo-expressionism, and his techniques with vibrant color have become a part of the contemporary American culture.

In his global causes, Max is a passionate environmentalist and defender of human and animal rights. Max often uses American symbols in his artwork and has done paintings and projects for Presidents Ford, Carter, Reagan and Bush. Recently he created his "100 Clintons" a multiple portrait installation used through the four days of the Presidential inauguration.

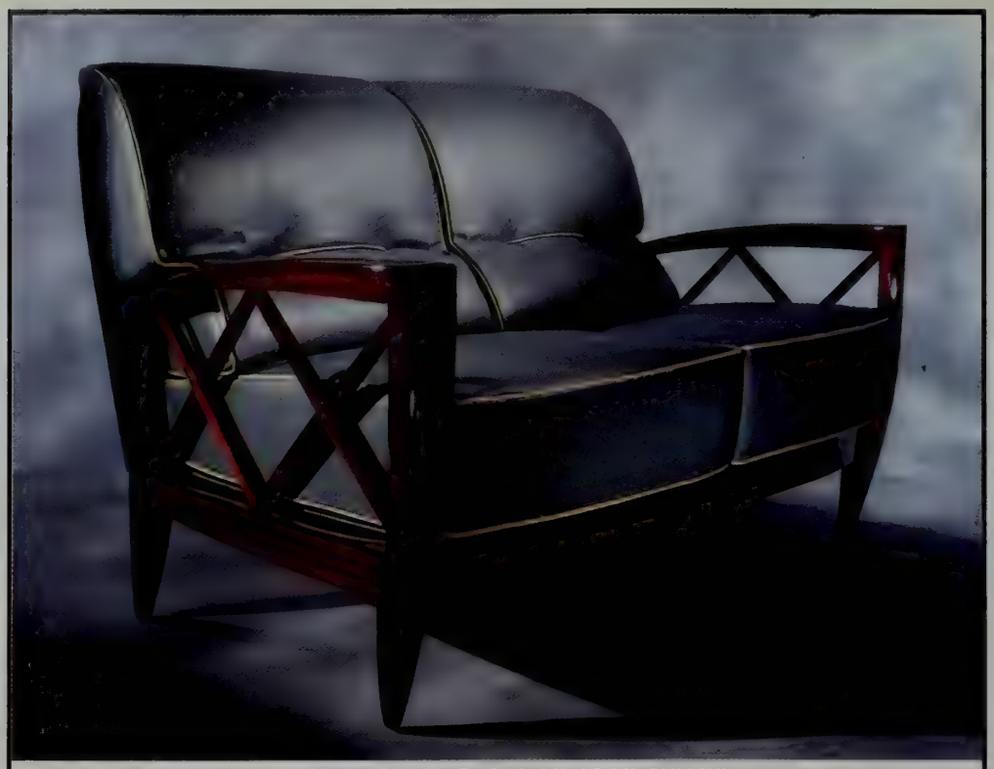
More recently, Max completed his fourth Grammy Award poster, redesigned NBC television's symbolic peacock, was appointed as the official artist for World Cup USA '94 and created a "Peace Accord" painting for the White House to commemorate the historic signing.



"Flower Spectrum No. 16"
Mixed Media Painting © Peter Max, 1994

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WILLIAM WEAVER won the PEN translation award for *The Name of the Rose* and *Foucault's Pendulum* by Umberto Eco. An *Architectural Digest* contributing writer, he is a member of the American Academy and Institute of Arts and Letters.



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PORTRAIT: FRANK STELLA

BLURRING THE LINE BETWEEN ART AND ARCHITECTURE

By Suzanne Stephens



PHOTOGRAPHY FELICIANO

"Overdesigned museums are a problem, and yet you don't want a mausoleum either," says artist Frank Stella, who has added architecture to his list of creative disciplines. ABOVE: Stella displays his cast-bronze model of a steel cage meant to top a private desert museum that an American collector hopes to build in Israel.

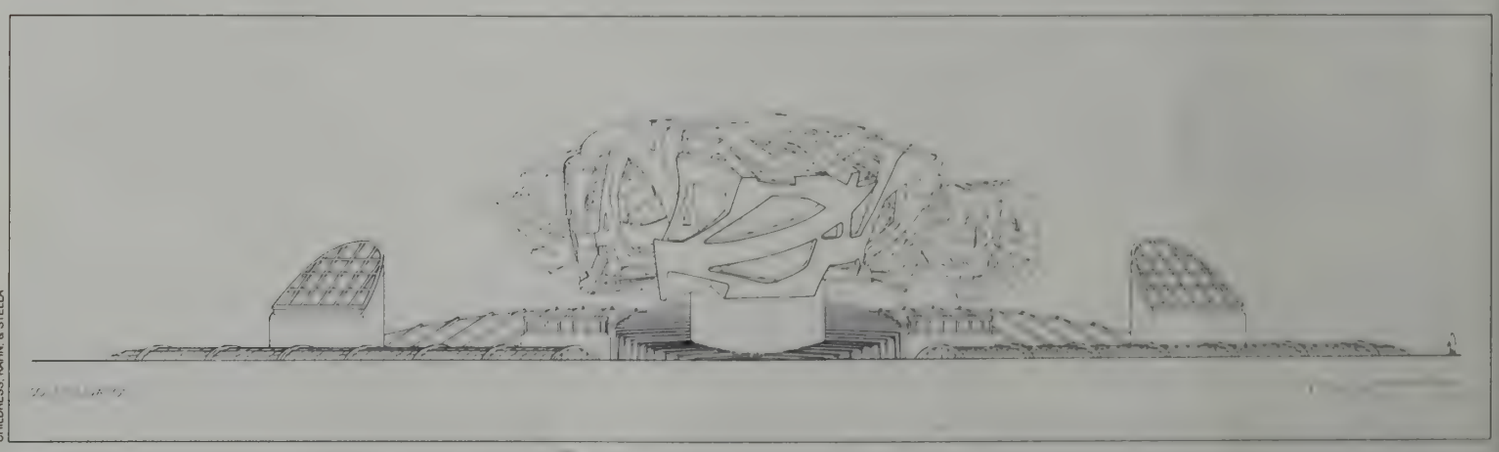
Frank Stella hadn't planned to become an architect. For more than thirty years the prolific artist, born in 1936, has garnered acclaim with an inventive and influential array of nonfigurative paintings and sculptures. Lately, however, he has been designing buildings, particularly art museums. "Architecture is not so alien to me," Stella says, pointing out that creating art on a public scale kindled his interest in attempts to build "a habitable landscape."

"We artists can't do everything, but we have a freedom architects and engineers don't have."

The first such project for Stella was an exhibition pavilion intended for the Groningen Museum in Groningen, Holland, being designed by Italian architect Alessandro Mendini. According to Stella, his proposal that the pavilion be constucted of Teflon ran aground with the powers in charge, who doubted the material's durability.

Although the Groningen venture didn't take off, Stella was soon immersed in plans for the Kunsthalle Dresden, an exhibition space commissioned by German art collectors Rolf and Erika Hoffmann for the former East German city. Since the enterprise is currently on hold, Stella has recently gone on to design a "desert museum" for an American collector to be constructed somewhere in Israel. So far a location has not been found, and this proposal too may end up as an unbuilt project. "It's a desert museum in search of a site," says Stella, who can now sympathize with many architects who must wait years for the right client and the right setting to come along. He remains undaunted.

BELOW: A drawing of the desert museum shows two underground levels capped by the giant leaflike cage punctuated with open-air spaces. "I only like natural and incandescent light inside," notes Stella, who collaborated with architect Robert Kahn. "Fluorescent and halogen illumination is for parking lots and baseball stadiums."



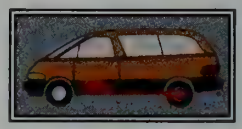
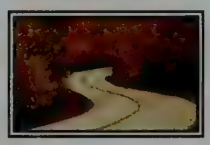
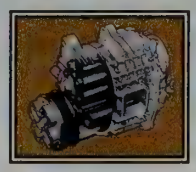
CHILDRESS, KAHN, & STELLA

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BLURRING THE LINE BETWEEN ART AND ARCHITECTURE
continued from page 30



"I call it a process of correction," explains Stella, who alters a building many times during its model state. "You can bend it and no matter how it turns out, it's a handmade building. I use materials in a sculptural way, with my own rhythm. Then I see if the design can function architectonically." ABOVE: Stella's 1991 model of a chapel.

While he waits for the go-ahead, Stella has already made several models and a set of design drawings for the desert museum, working, as he did on the Dresden plan and a bit on the Groningen pavilion, with Robert Kahn, an architect based in New York.

The long and impressive history of artists who have masterfully segued into architecture includes Michelangelo and Bernini, two of the better-known examples. Because of the specialization that has taken over the modern world, however, the architectural skill of artists is no longer taken for granted. "It's hard to do, but I like it," Stella says. "And it's getting better. I'm learning to think about architecture in a different way than I did before I tried it. I want to make form, but I'm willing to work with the way things are organized in a building. I find the basic problem is the architectural program itself," he adds, referring to the various functions that must be accommodated in the work of architecture. "This idea about what has to occur, and where, is such a *given;* in a lot of cases attempts to solve both the program and the form reach an impasse." Stella wonders why the architect is expected to change the form to suit the functions. "Isn't it better to modify the program—and the building—and the budget?" In a better world things would be more flexible, and architects could run the risk of being wrong. "It should be possible to put art back into architecture," he contends. "Everybody, including engineers, should encourage it." He learned this lesson from the late Peter Rice of Ove Arup and Partners in London. "Rice encouraged me," remarks Stella. "He said that buildings are too cold in feeling because they are based on measurable units. He felt we must use technology to allow buildings to be sculptural."

Stella's architectural associate on these projects simply says, "Frank is a genius." Robert Kahn, now forty-three, met the artist at the American Academy in Rome in the early eighties. The two hit it off, and subsequently Kahn designed a number of outbuildings for Stella's farm in Amenia, New York. When Stella's own interest in architecture began to deepen, he turned to Kahn. First he sought Kahn out to execute production drawings, and later, when he needed more architectural advice, the working relationship became a kind of collaboration. "We artists can't do everything," Stella freely admits, "but we have a freedom architects and engineers don't have. If it looks bad, we just don't do it."

The 56,000 square feet of galleries and offices for the desert museum are to be placed on two levels buried underground, so that the most visible part of the structure is its sculptural cagelike top. About this filigree of biomorphic black steel Stella maintains, "We could build it in steel, wood or concrete, and use any color. But steel is cheapest." Clearly a talisman of the artist's oeuvre, the giant sculpture would create a "monument" over the entrance to



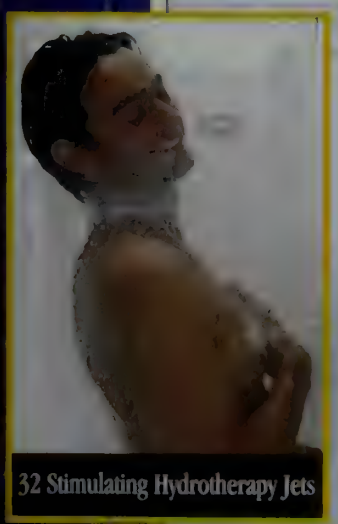
ABOVE: Stella's plan for the Kunsthalle Dresden includes a group of swirling low pavilions, as set forth in his 1992 cast-stainless-steel model. "These pavilions will be in a city park," he says. "We hope to devise an architectural shape that will ingratiate itself with natural forms. It's both an urban environment and an organic landscape."

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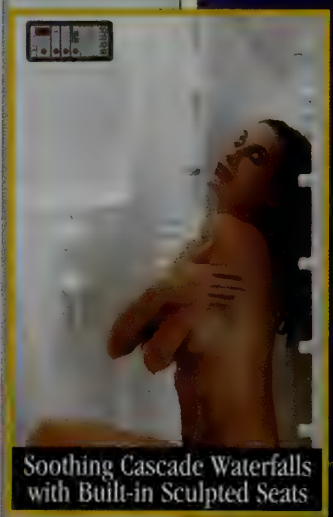
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continued from page 32

the museum. Visitors would descend via a ramp to the first level below ground, where the lobby and offices are located in the center of the butterfly-shaped museum. From there they would take ramps down to a second floor, where twelve galleries devoted to various artists would be contained in the building's two arcing wings. Skylights placed on the ground above would trace the outline of the gallery walls and bring natural light into these subterranean spaces. Light monitors over the semicircular stairwells would further illuminate the interior.

From the upper lobby level the visitors might take an elevator up to an open-air sculpture court and performance space, then go up higher to another mezzanine, where an enclosed restaurant is planned. Only certain areas in the cagelike construction are enclosed, but Stella is optimistic that it can work quite well. For structural advice he enlisted help from a firm in Paris, RFR Engineering Co., which was established by Peter Rice and has been consulting on I. M. Pei's Louvre expansion.

According to Stella, the dynamic form of the desert museum's roof is partly inspired by the fluid, sinuous forms of turn-of-the-century Catalan architect Antonio Gaudí and the bold contours designed by Italian Baroque architect Gaurino Gaurini. A parabolic structure that German Expressionist architect Otto Bartning proposed for a church in 1921, known as the Sternkirche, provided yet another model.

Stella's own recent sculpture offers the most striking similarities to the layout. Indeed, the design contains earlier traces of his artistic evolution: For example, the shape of the plans for the two underground floors owes much to the arclike configurations of *Sabra I*, which he painted in 1967 as part of his *Protractor* series. From his paintings of the late fifties and sixties, characterized by geometric patterns, to the subsequent colorful bas-reliefs and wall constructions of the seventies, and more recently his sculptures and large-scale murals, Stella has transformed his work while maintaining a logical continuum. It makes sense that, in moving from two dimensions to three, from the vertical plane of a wall to the horizontal one of a floor, he would ultimately want to fabricate a three-dimensional sculpture large enough to walk into, to inhabit. In a conversation last summer with his friend architect Richard Meier, Stella pointed out (somewhat enviously) that with architecture "it's a given that you're going to have that human scale and that interior. You're going to have a space."

With Stella's predilections for various periods of architecture, his claim that "architecture is not so alien to me" seems more than reasonable. "As a child I spent a lot of time in the Converse Memorial Library in Malden, Massachusetts," he recalls. "It was designed by H. H. Richardson, and I knew it was the only 'real building' around. Growing up with Richardson," Stella says, "and seeing the way he used stone and oak, with his beautiful proportions, was important."

A commission in 1987 to execute an abstract thirty-five-foot-high lobby mural in an office building at 599 Lexington Avenue in New York convinced Stella of the need to work on an architectural scale. "That was a turning point," he notes. "It sparked something in me. I started becoming a public artist instead of a gallery artist." In Toronto last year Stella created a circular mural for the dome of the auditorium of the new Princess of Wales Theatre, murals for the proscenium arch, a series of murals for the lobby and an exterior mural on the fly tower. He also designed bas-reliefs for the balcony parapets and cast-iron chair ends for the auditorium seating.

Having his work displayed worldwide has made Stella sensitive to the architectural issues presented by museums. "The things a museum needs are light and movement, where you open it up to everything," he maintains. "You kill the art if you just build a box and put art into it." That argument runs counter to claims by many artists that museum architecture should be understated to the utmost degree. At least as far back as 1959, when Frank Lloyd Wright's Guggenheim opened, artists have loved to complain that museums are so "architectural" there is no real room for the art.

Stella disagrees. "The Guggenheim is the best museum—it's beautiful and in perfect scale. The art is easy to see, and it's great for sculpture: The work just floats out." Nevertheless, he elaborates, "Since there are no corners in the spiral part, you need to be selective about what you show."

> "A museum needs light and movement. You kill the art if you just build a box and put art into it."

Stella feels that architecture should try to engage the visitor as well as the art. "Architecture can't fully represent the chaos and turmoil that are part of the human personality," he comments. "But you need to put some of that turmoil into the architecture, or it isn't real. This is a sine qua non for art, but it's largely missing from architecture. Clients believe chaos is too expensive."

In developing the initial layout for the *Kunsthalle*, Stella has envisioned a series of low pavilions and landscaped forms that include an art museum for temporary exhibitions, cafés, and office space for lease,

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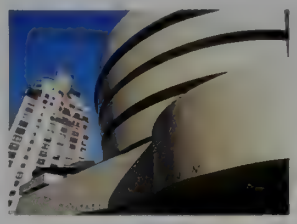
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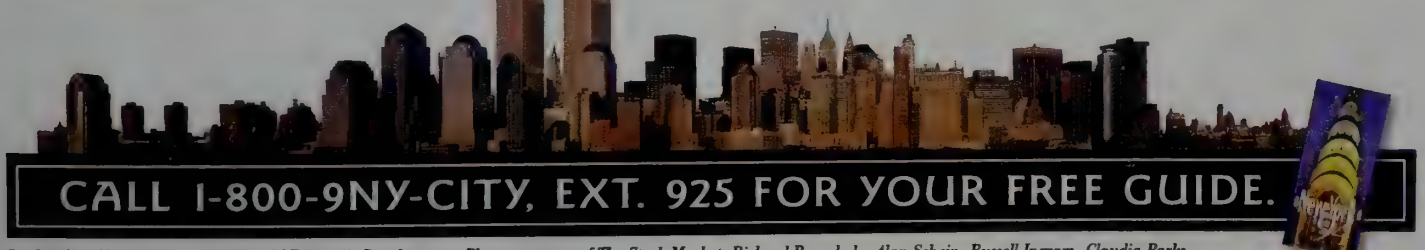
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continued from page 34

all tied together by undulating paths and waterways. Some observers have interpreted it as seething with a proper dose of "chaos and turmoil." In putting together this vibrant mix, Stella found appropriate German antecedents in a group of architects who developed a visionary, romantic style at the end of World War I. "Quite by accident," he says, "I hit upon Hermann Finsterlin, Eric Mendelsohn and the German Expressionist architects."

Stella's resulting proposal is an "organic landscape." The location for these pavilion-like structures is Dresden's Herzogingarten, a garden adjacent to the fanciful Zwinger festival hall, which Matthäus Daniel Pöppelmann completed in 1722. It is "a great site," the artist says, "but not all those concerned today with the *Kunsthalle* warmed up to the project. Some Germans, especially the powerful ones, didn't want that look brought back into their culture."

With his museum design Stella intended to capture the Baroque spirit of the Zwinger and give the city a new identity. "It will be the image of the new Dresden," he says. "You can't just restore old buildings." According to Stella, the city now wants to rebuild an orangery that was also on the property in the nineteenth century. The orangery, however, could affect his proposal. Naturally, he has his own point of view about the reconstruction. "The original Zwinger orangery wasn't so good in the first place. It had dirt floors. The new one won't have them, so it really won't be what it once was. The city is talking about a fantasy."

In Stella's most recent version of his Dresden museum, the pavilions are more tightly clustered so that a large portion of the landscape is open. Still, the project, currently planned to be made of stainless steel, could be doomed. "The city council voted for it," he says. "But the mayor of Dresden and the prime minister of Saxony were against it, even though it would be privately funded."

Stella has discovered that being an architect does have its drawbacks. "I haven't found it to be easy," he remarks about his attempts to get his museum proposals through the various review processes. "I'm used to saying 'Take it or leave it.' But I haven't given up yet." On top of encountering the usual mistrust of architects, Stella comes into conflict with those who mistrust artists who want to be architects. "In Germany they say 'You aren't an architect.' I'm thinking of starting a company called I. M. Right."

His experience with architects in America may prove more propitious. Recently Frank Gehry asked Stella to design a gatehouse for the custodian of the Peter Lewis estate outside Cleveland. Gehry is doing the main residence and has already enlisted Philip Johnson for the guesthouse. However, a gatehouse is not a museum.

Whether Frank Stella is right or wrong for the Dresden job, or for the desert museum, can't be fully assessed if the projects aren't completed. He does, however, bring to the design process a spectacular feeling for form as well as space and light, and a deep appreciation for a building's aesthetic possibilities. The construction of these museums could well prove that such an appreciation is improved with the intervention of an artist. □

"Architecture can't fully represent the chaos and turmoil that are part of the human personality. This is a sine qua non for art."

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IS THERE A COMPUTER TUTOR IN YOUR FUTURE?

By Nicholas von Hoffman

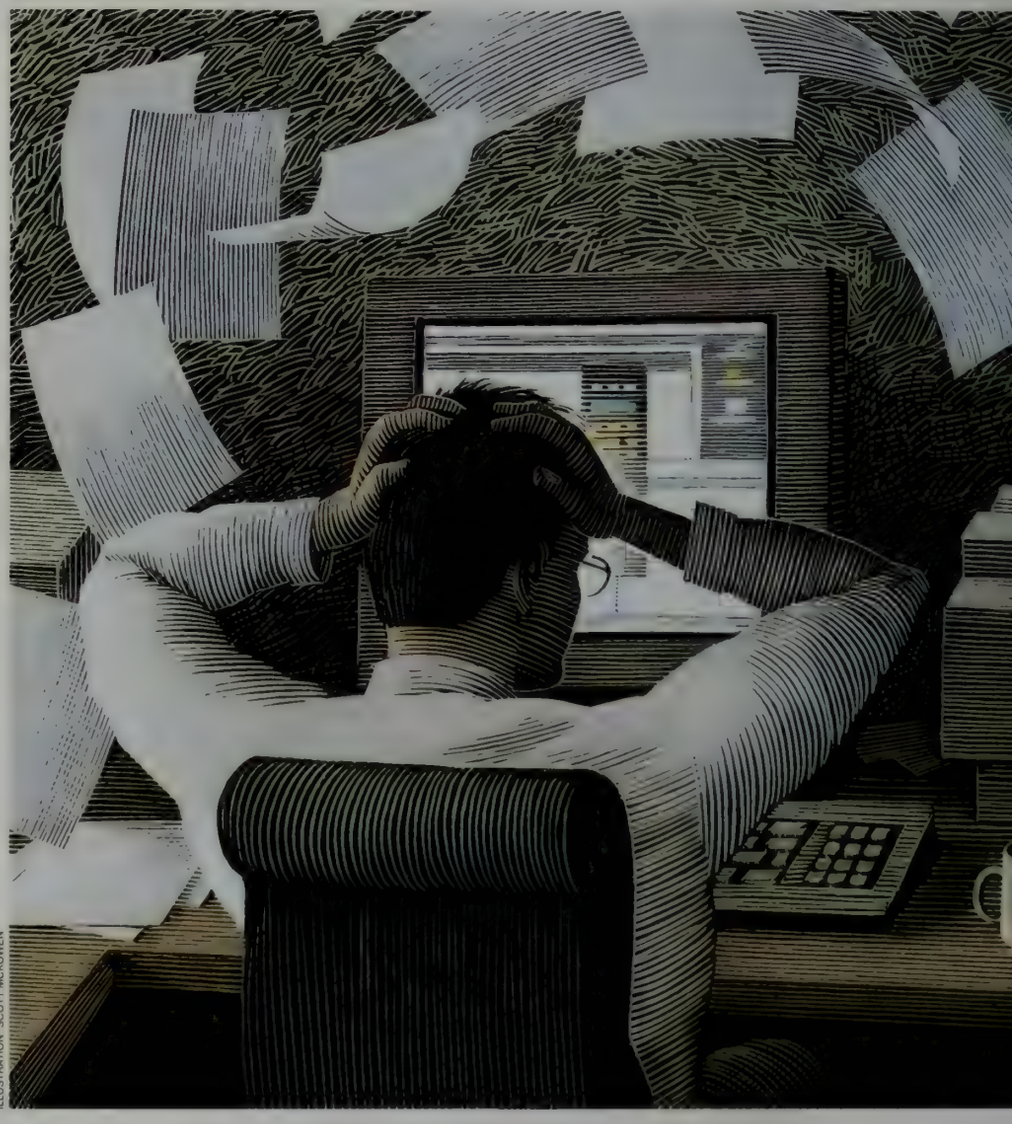


ILLUSTRATION SCOTT MCKOWEN

For the computer challenged there are ways to learn.

Don't you read your E-mail?" my friend, a distinguished writer, wanted to know. It was a tough question. I'd heard that word, *E-mail*, and I guessed *E* stood for *electron*? *electronic*? *electric*? For a moment I considered making up a lame excuse about not having gotten around to it, but then I said to myself, "What the hay, live through the humiliation, own up to the truth," and so I told her that I hadn't figured out how to get my E-mail out of whatever computer it was stored in, a million miles away, and onto my screen so I could read it.

"I'm pretty close to computer-illiterate," I confessed to this self-confident, up-to-date woman, who had probably just finished an exhilarating morning talking to her electro-pals on the great, mysterious but oh-so-modern Internet. Letting it be known that one is computer witting is the newest and fastest way even the nicest people have to make themselves superior. At work and at play they give in to the temptation to make the rest of us feel old, stupid and unhip. Perhaps computer illiteracy isn't as socially unacceptable as cigarette smoking, but it soon will be almost as retrograde a condition as not knowing how to drive.

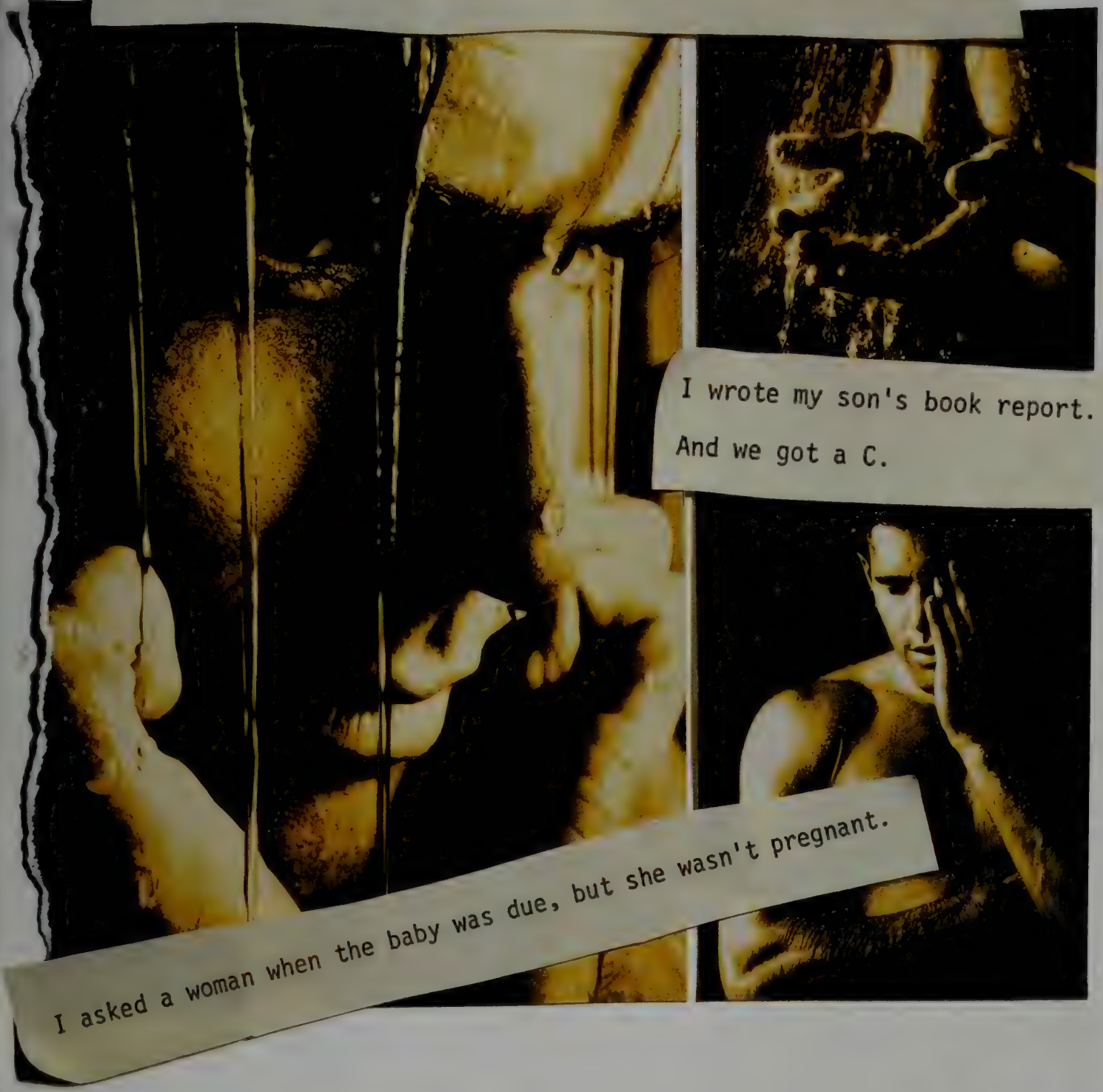
For people who can't drive, there are driving schools, and for the computer challenged there are also ways to learn. In both cases, stay away from close friends and family members. "There are three things you never do with a loved one: Learn to drive, learn how to use a computer, or paper a wall," says Bruce Stark, the ComputerTutor (212/787-6636), whose New York City firm instructs the technologically terrified how to make it into the electronic age without pain.

For a client who runs a large business office, Stark recommended a computer with a drive for CD-ROM (a compact disc for the computer that can do sight, sound and motion), but the woman's boyfriend insisted on playing with her computer and telling her what she should and shouldn't have on it. He would come into her office when she was away, install things and fiddle with the machine—all to make it run better for her, of course—until she finally said, "It's either the computer or me, but you can't have us both." Digital delusions in an otherwise satisfactory significant other can break up a relationship.

Many people have what they often refer to as their computer guru. The

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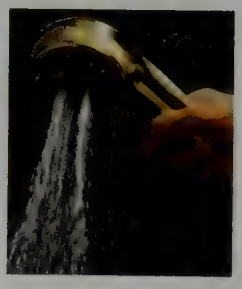
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IS THERE A COMPUTER TUTOR IN YOUR FUTURE?
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guru can be the MIS (management information systems) person at the office or a disturbingly brilliant wirehead living in a coach house at the other end of town and sleeping on a futon in a room stacked high with back issues of incomprehensible publications. Beware of such types, lest it turn out they are members of that satanic electronic cult that doesn't want to teach you but yearns to convert you into a techie. It's not enough for them to tell you how to perform a task on your computer; they must have you know how the machine works and induct you into the Sacred Order of Microchip, Fortran and Pascal. Such people say they're in it for the money, but they're really not. They're motivated by the digital zeal that distinguishes the missionary from natives like you and me.

Find someone like the ComputerTutor, who says, "I try to keep thinking like an amateur instead of falling into the trap of being a computer smart guy." In Beverly Hills, Mel Raab, the proprietor of Automagic (310/552-1412), is another person who, though he's been called the techno-guru to the stars, makes it as easy as possible for the learner. With a doctorate in engineering, Raab got into the teaching end of electronics with his wife, Jan, also an engineer. Together they worked on developing easy control systems for astronauts, that is, for "very able-bodied people in very disabling conditions," floating about in pressurized suits, unable to put their fingers together, the brightest of suns shining in their faces and blinding them. From working with able people in a nonoptimal environment, they "transitioned to working with people who were themselves disabled in a regular environment." Hence, much of their professional life has been spent helping people use complicated tools simply and happily.

Often that means getting people past a case of craven hysterics. The ComputerTutor remembers the client who telephoned him across five time zones from London to cry piteously into the phone that "my computer has just gone up in smoke."

It hadn't. The crazed woman had plugged it into an American surge protector, a gizmo that safeguards a computer against fluctuations in the power supply, and then plugged that into the U.K. house current, and the protector had crisped itself. However, her Toshiba laptop, or notebook—the terms are nearly interchangeable—was unperturbed. Short of having Coke poured on the keyboards or being stuck in the oven, computers of whatever brand keep on ticking. Raab was carrying one across the street when he was hit by a car and knocked thirty feet, which injured his neck and knee. The computer, a Toshiba, was picked up and tossed into the ambulance "like a Frisbee" as an afterthought and taken along to the hospital. The next time somebody turned it on, it spun to life and performed as it was supposed to.

Both Stark and Raab, who is a Toshiba dealer, say that when it comes to portables, these are the cat's pajamas, but there are many other excellent brands on the market. You will find it worthwhile consulting with your computer tutor before you buy a machine. There is a certain built-in conflict of interest if your adviser is also a computer dealer, but the class acts, people like Raab, won't bum-steer you.

> Beware of people motivated by digital zeal.

How do you find a classy guru, you may well ask. It's not quite as difficult as finding a good back doctor. It's more on the order of difficulty of finding a good dentist. Ask around and rub a rabbit's foot.

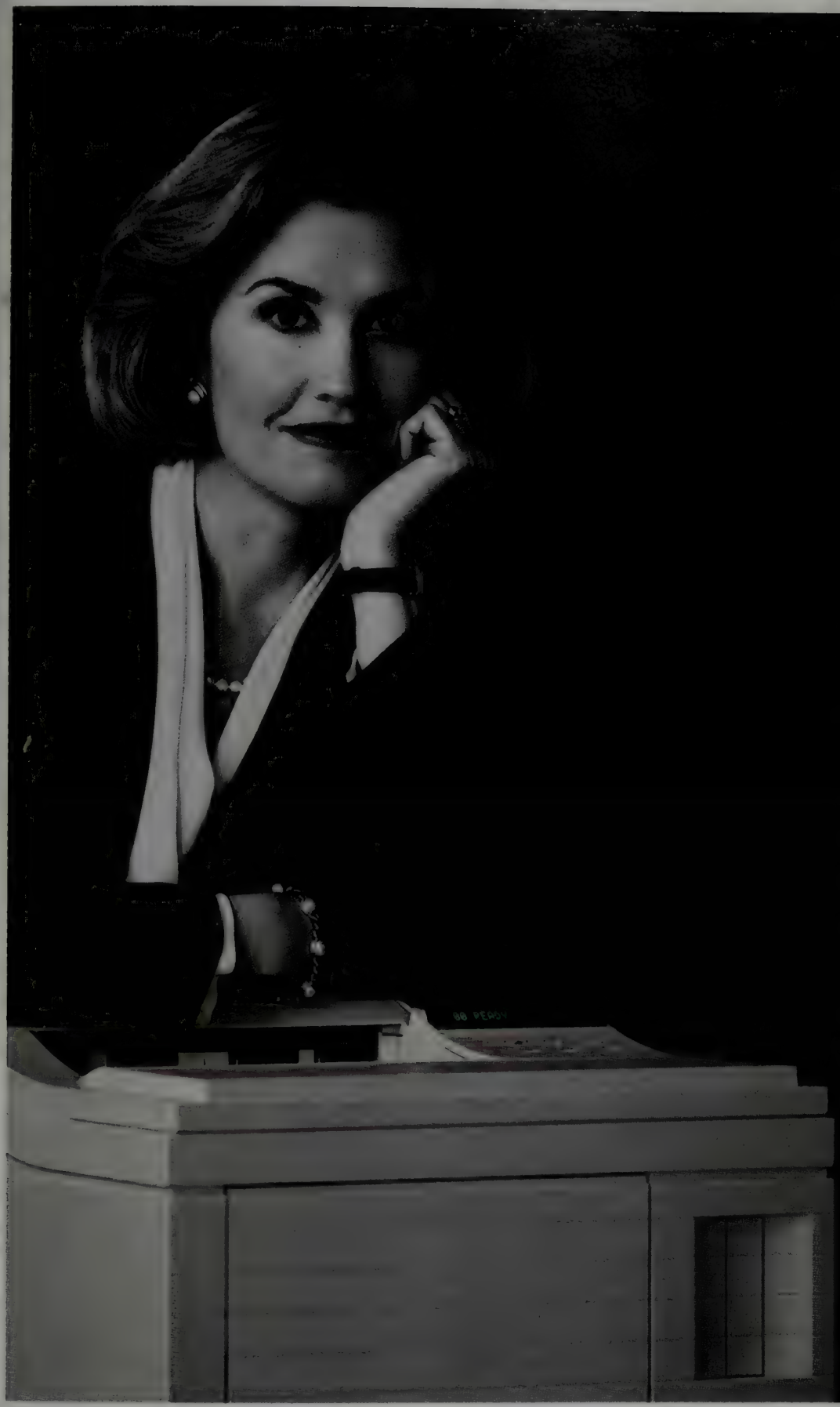
Upon being asked which computer to buy, good advisers will invariably want to know what you want it for. You may not need one. For example, unless you're a professional caterer, it's not going to help in the kitchen. "The only thing you end up doing is losing counter space and endangering the machine," says Raab. It has taken many companies years to learn how to take advantage of computers to actually save labor, time and money. Only in the last five years or so has the telephone industry, a center of high technology, worked out ways to use computers so that they materially cut its labor force.

So Stark pushes his clients to ask themselves, "Why do I want to buy one? What do I need it for? Am I buying it to keep up with my friends? Pressure at the office?" "If you're not doing anything that a computer would make easier for you," he says, "then don't worry about it. I don't feel everybody in the world should own a computer. The people who are the most difficult to train are the ones who really have no need for one."

If you do need one, how do you go about picking it? Computers more or less look and act alike for people at our skill level. The feel of the keys on one machine may suit one person more than another; there are other small differences, but essentially the computer user is interacting with the program the machine is running. And the program depends on what you want to do. Raab, for instance, has customers who want to follow the stock market. They may want something that not only enables them to buy and sell stocks via their computer but will automatically do so according to whether a formula falls above or below a predetermined point. That might be a fixed price or a point outside a fluctuation range established by what the stock has been doing for weeks or months.

Some computers won't run some programs, and some will run them but not particularly well. Raab knows

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Jacket photograph: (detail) *The Street* by Alfred Stieglitz, from *Camera Work*, July 1903, courtesy of The Library of Congress



RANDOM HOUSE

IS THERE A COMPUTER TUTOR IN YOUR FUTURE?
continued from page 40

which does what, and once he knows how the customer intends to use this electronic tool—and that's all it is—he makes his recommendation. Almost everyone in the retail computer business agrees: First figure out what you want to do, then pick your program or software and then choose among the machines that can run it best.

Software chain stores like Egghead may have a few of the hundreds of generally available programs set up to allow customers to try them out before buying. Also, the good gurus usually have an assortment of the most popular programs, which you can play with on their machines to get a feel for how they work. But if you're new to computers, those sampling sessions won't be of much help. The best advice is to go to a Stark or a Raab, a teacher-salesperson who has worked with hundreds of people, and follow his or her suggestions. They'll know the traps and pitfalls.

The rash and overly confident who pick their equipment themselves are asking for trouble. Computer manufacturers are pushing the claim that you can take their stuff out of the carton and "plug and play." To a limited extent that's true, but if you do any mixing and matching, watch out. Stark often "gets calls from people saying that they just installed a new program and it's screwing everything up," he says. What's going on is that there are hundreds, even thousands, of programs out there, not to mention a variety of hardware that defies cataloguing. Some of it works well together, and some of it will do strange and unwelcome things in unforeseen conjunction. Only your guru knows which is which, and sometimes even he or she will be confounded and surprised. The guru, unlike us, however, knows what to do when blindsided by an electronic surprise.

Men and women who would never go into a store to boost merchandise practice electronic shoplifting by getting copies of programs free from their friends and putting them on their new machines. "You wouldn't believe how difficult it is to get someone who has pirated a program to buy one," says Stark, who points out that, questions of honesty aside, users who don't buy copies of programs themselves aren't eligible for low-cost upgrades—new, improved versions of programs from their manufacturers—and what is worse, they don't have copies of the manuals explaining how to operate the programs.

Not long ago, a writer friend called me to say that while she was using a pirated copy of a word-processing program to write her autobiography, the power had gone off, and now she couldn't find her book. The manuals are invaluable for quick fixes to get out of pickles. If you lack a manual or a savvy friend who knows the ins and outs of a particular program, there are always computer tutors.

Not only can they extract you from the pickle jar, but they can teach you how to use your new program so you don't fall into the pickle jar in the first place. Modern computer programs have become huge packages of possibilities, many of which ordinary users have no need of. If you are one of those people who will read the manual and follow the tutorials supplied by the manufacturer, you can dispense with a human tutor. But many of us buy a new program, rip the cellophane off and ineptly plunge in, to our bafflement and confusion. As Stark says, "Regardless of what kind of equipment it is, even a lawn mower, if you skip the first three pages of the manual, you'll cut off your toe."

He charges eighty-five dollars an hour and won't do more than three hours at a crack, people's learning curves being what they are. The ordinary users of the common programs require between two and six hours to master the procedures for the tasks they want to perform. Thus the teaching may cost as much as or more than the program itself. On the other hand, skipping the teaching has its own costs: lost time and the medical expenses incurred from banging your forehead against the monitor. □

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ARCHITECTURE: 1100 ARCHITECT

THE NEW YORK FIRM LENDS MODERNISM A HUMAN TOUCH

By Pilar Viladas



PHOTOGRAPHY DURSTON SAYLOR

LEFT: "We avoid overly stylistic statements," says 1100 Architect's David Piscuskas, left, with his partner, Juergen Riehm. BELOW: "As an architectural element, the paneling satisfies the scale of each room," Piscuskas notes of the living and dining rooms in a Manhattan apartment the firm renovated. The balcony was "our response to a big blank surface," he says. "Although it came intuitively, such an obviously whimsical solution was something new to us."

"We're rethinking what modern can be. Space should have light and be humane, as warm as we can make it."



Asked to describe the kind of work he and his partner, Juergen Riehm, do in their firm, 1100 Architect, David Piscuskas replies bluntly: "What is our style? There is none."

They may not have a signature style, but the work of the eleven-year-old New York firm (so named because its first offices were in Suite 1100 of a SoHo building) is distinguished by a certain spare elegance of proportion, a forthright use of steel, concrete and glass, and a warmth not usually associated with the aforementioned materials. And, although their résumé includes commercial (Esprit de Corps, New World Entertainment) and institutional (the Robert Mapplethorpe Foundation) projects, 1100 Architect is probably best known for its impressive list of residential clients from the ranks of the art world.

Artists are notably wary of contemporary architecture—and architects. Painter Ross Bleckner, for whom 1100 renovated a six-story building in lower Manhattan, explains, "Most artists like as little intervention as possible in terms of design ideas."

One of 1100's strengths is its sensitivity to such feelings. "They blend what *you* have to say with what they do," says painter Roy Lichtenstein, whose house and studio were

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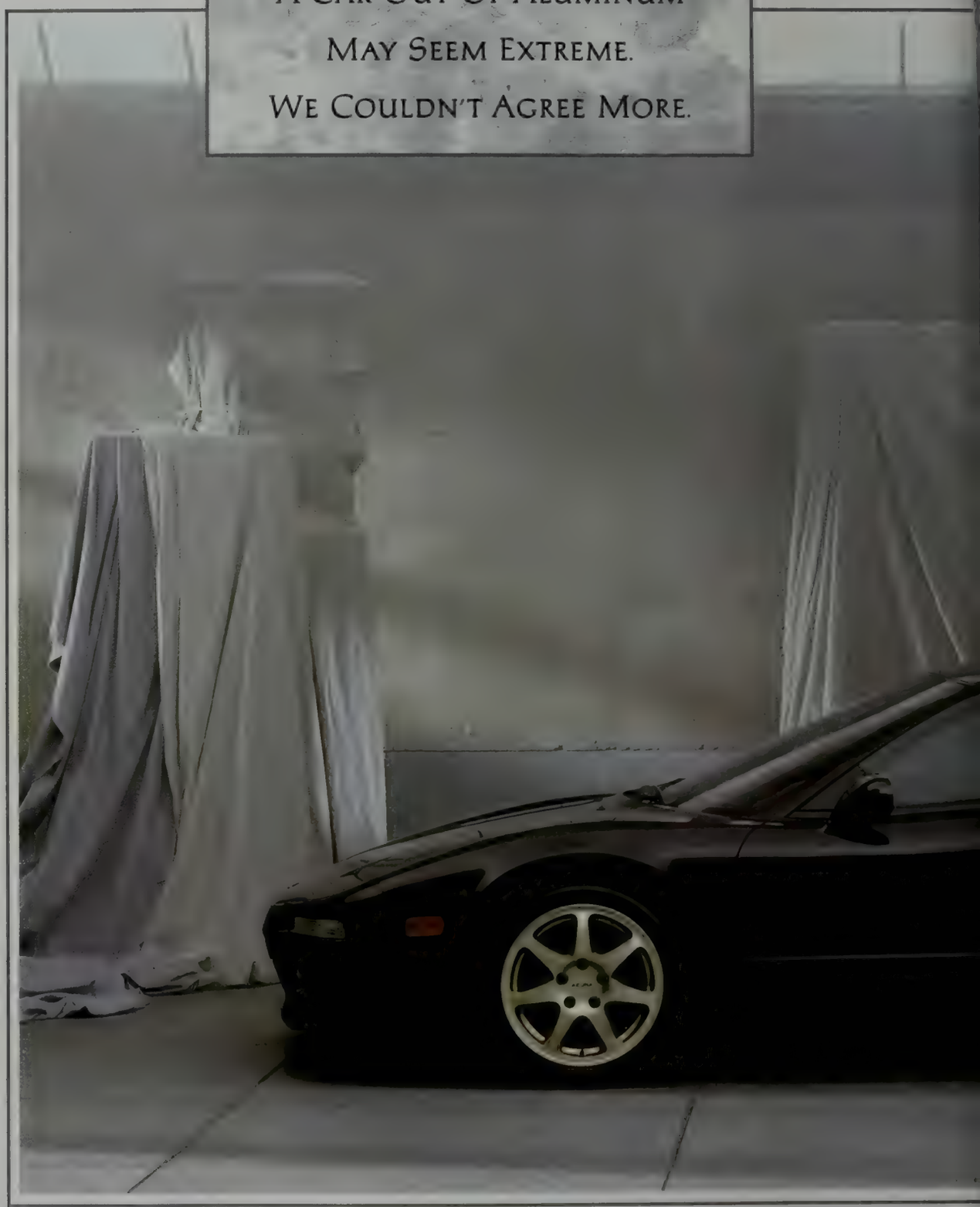
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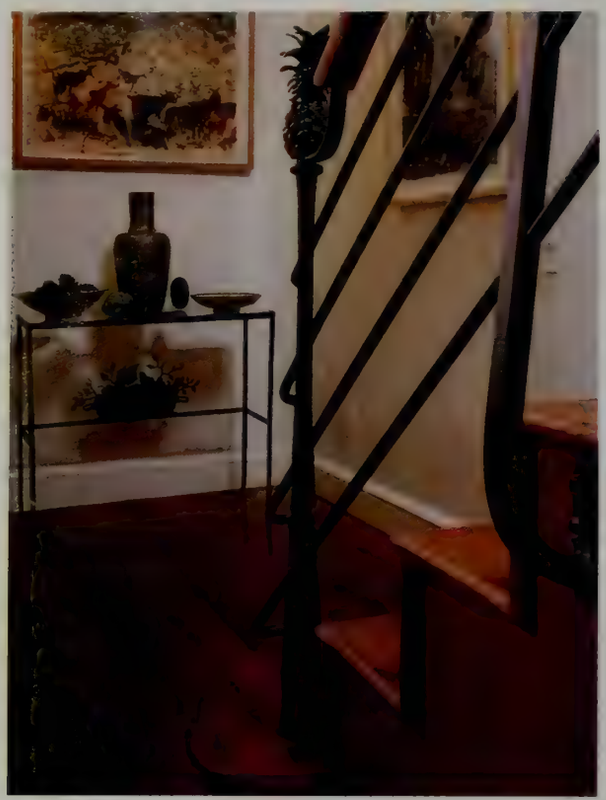
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THE NEW YORK FIRM LENDS MODERNISM A HUMAN TOUCH
continued from page 44





transformed from an old Manhattan ironworks by the firm. Jacqueline Schnabel, the former wife of artist Julian Schnabel and owner of a nineteenth-century New York town house that was subtly and handsomely renovated by the architects, remarks, "They adapt their own vision instead of imposing it on you the way many other architects do."

While Piscuskas and Riehm win artists' hearts with their lack of ego, their work nonetheless presents a consistent vision. "They have a wonderful way with materials that is very lush and spare at the same time," notes painter Eric Fischl, who with his wife, painter April Gornik, commissioned 1100 to refurbish an apartment in Greenwich Village. Jacqueline Schnabel adds, "Their lines are very clean without being minimal." For Roy Lichtenstein, 1100's design "looks modern but still shows a lot of the original building's character."

This sort of user-friendly modernism is precisely the architects' aim. While they admire the work of mainstream modern masters such as Mies van der Rohe and Alvar Aalto, they are suspicious of stylistic dogma. "Ours is not a narrow-minded view of modernism," says Riehm. "There has to be some forgiveness in that language." A while

ABOVE LEFT: The newel post of the paneled living room stair is a cast-bronze baseball bat ("a very American icon; a little bit of tongue-in-cheek," says Piscuskas) and pineapple ("the traditional symbol of welcome"). ABOVE RIGHT: "The owner found some Venini glass globes and asked if we could devise an armature for them," says Riehm of the living room chandelier. "We played with the steel until it had the right randomness." BELOW: In the dining room, the poplar ("not sophisticated or exotic: naive if a wood can be naive") paneling "wraps through the room," Piscuskas points out.



continued on page 50

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THE NEW YORK FIRM LENDS MODERNISM A HUMAN TOUCH
continued from page 48



"Because of the quirkiness of the building, the second floor has the feeling of a Left Bank hotel," Piscuskas observes. ABOVE: In the master bedroom, a lamp by Bryan Hunt is at the head of the bed between photographs by Louise Dahl-Wolfe, at left, and Ralph Gibson. Isamu Noguchi floor lamp; circa 1940 chaise.

es the latter movement, with its emphasis on fragmentation, disjuncture and indeterminacy, by declaring, "There's no room for nihilism at 1100. It's more important to develop our humanistic capabilities."

That is not a surprising statement coming from someone whose work has been influenced by Frank Lloyd Wright. Wright's early designs had an impact on European modernism, but he later criticized the machine aesthetic of the International Style. "His work was very direct," says Piscuskas. "He's someone we've always looked at—his attention to detail, and things like the flow of space, his use of corner doors and windows, and his framed openings."

Wright was also known for his lack of artifice with building materials. Raised in an era when one material was often covered with a veneer of something else, he shocked his contemporaries not only by exposing concrete, wood and steel for what they were but by showcasing their in-

While they admire the work of mainstream modern masters, they are suspicious of stylistic dogma.



ago, the architects renovated a landmark modern house by a famous architect. "It was like going back in a time machine," Riehm recalls. "The house was great, but so rigorous that it was almost a shrine you couldn't occupy."

Piscuskas concurs. "We're rethinking what modern can be. The coldness that people associate with modernism is not what we think it should be. Space should have light and be humane, as warm as we can make it."

Their philosophy doesn't align 1100 with any single school of architectural thought, which is fine with Piscuskas and Riehm. They have little regard for either Postmodernism or its recent successor in the architectural fashion parade, deconstructivism. "They are more or less theater to us," Riehm says. And Piscuskas dismiss-

LEFT: It was the owner's idea to have a simple ceramic bowl serve as a sink in one of the baths. "We're fortunate to work with people who like to stretch limits as much as we do," says Piscuskas. "There are a lot of things going on in the simple gestures."

herent beauty. Decades later, 1100's treatment of such materials is not as surprising, but it is done with subtlety and finesse. The toughness of a steel-and-glass door, for example, is mitigated by elongated proportions that lend it a distinct grace. A wall of wood cabinets may look minimalist in its lack of carving or moldings, yet its elegant details and exacting craftsmanship make it memorable. Piscuskas recently referred to the firm's work as "second-glance architecture." It's the kind of design that whispers rather than shouts.

This brand of understated luxury is evident in a duplex apartment that 1100 designed for a client in Manhattan. The lofty proportions of its living room and its tall north-facing windows bespeak its earlier incarnation as an artist's studio; the architects preserved those features while adding a dining room, kitchen and guest bedroom, and, on the second floor, a master bedroom and bath. The owner, who says he hired 1100 because of the firm's "ability to bring feeling to a space," wanted "a masculine

LENDING MODERNISM A HUMAN TOUCH

tone that I associated with turn-of-the-century Austrian architects but that at the same time is rich and sensuous." He adds, "And the things I collect tend to be small-scale, so when David suggested paneling the walls, I didn't object."

The poplar paneling, which the architects dyed an extremely subtle shade of green, is what they call "the unifying element" in the design. Along with the cherry floors and stair, the paneling forms a warm background for the owner's varied collections of furniture, paintings, drawings and photographs. Conceptually, "we treated the paneling as if it were stretched silk," says Piscuskas, "but it's not a precious wood; it's a very plain American hardwood." Taking a cue from the Japanese (and, to some extent, from Wright), the architects concealed storage in the paneling: Panels under the staircase open to reveal shelves and drawers, and one corner cabinet across the room swings away when the owner wants to watch the television hidden behind it.

It was, notes Piscuskas, the first time the architects had designed moldings for an interior, but, needless to say, they didn't go overboard. The moldings and door surrounds are crisply and narrowly proportioned, serving as a sort of outline for the paneling, doors and windows.

In order to accommodate the master bedroom upstairs, the dining room has a lower ceiling than the adjacent living room. To ease the transition, the architects made a shallow oval dome in the ceiling above the dining table. Piscuskas says it "centers" the space and gives more of a feeling of "room." On a more practical level, it conceals air-conditioning returns and fosters acoustics conducive to dinner table conversation.

Upstairs, white plaster walls and small, jewel-like light fixtures create a quiet haven in the master bedroom, while the master bath looks like a minimalist sculpture carved out of limestone. The owner pronounces the architects "the most fastidious overseers of a job. They worried over every detail—shapes-of-nailheads-type stuff."

Such care has drawn other clients as well. Lichtenstein recalls seeing a sign the architects had placed in the lobby of a friend's apartment building politely warning the tenants of imminent construction. "I liked their concern and consideration," says the artist.

Piscuskas and Riehm are currently at work on several commercial and residential projects, including a house in Westchester County. Their wish list includes schools, churches, libraries and hospices. "We like to take on things that have to do with real life," maintains Piscuskas. And when asked what impact high technology and the information superhighway might have on their architecture, their answer balances pragmatism with poetry. "The 'virtual' shtick is based on the assumption that space-time barriers can be dissolved," Piscuskas says. "But we still need space and we still need time. Technology makes it possible for us to use time more efficiently, but how much more beauty can we bring to people?" □



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INTERIOR DESIGN BY DAVID WHITCOMB
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PHOTOGRAPHY BY LANGDON CLAY

Designer David Whitcomb has juxtaposed Palladian, Greek Revival and modern elements at Tailings, his residence in Columbia County, New York. "I didn't want it to document the past but to be suggestive of it." ABOVE: Columns rise outside the complex.

David Whitcomb had to be the sort of man who likes to spend an afternoon picking cherries in a friend's orchard to have stumbled on the land that would become his. One day in Columbia County, New York, he saw a breach in a hedge and stepped through it. Following a horse trail in the woods, he came to a clearing and a view of the Hudson, the valley and beyond. It was precisely what the designer had been looking for throughout his years in the area—at first only as a weekend visitor, then, from 1976 on, as a permanent resident. From there, he could watch the sun set behind the Catskills without having to climb up a hill as at his previous house, a mill (see *Architectural Digest*, May 1980).

The site had been part of the original land grant to the Livingston family when they first came to America. "I called Henry Livingston and asked whether he wanted to sell it," Whitcomb recalls. "The Livingston manor, Oak Hill, is just beyond those pines," he says, pointing to the west.

That was more than ten years ago. Once the property became his, Whit-



ABOVE: "The entrance gallery is not only the ceremonial greeting room but a unifying element in the design," says architect Wm. Richard McGilvray, who worked with Whitcomb. "It is the modern link between the four living pavilions." OPPOSITE: Lena, Whitcomb's standard poodle, sits beside a *faux-marbre* cabinet Whitcomb designed to resemble the base of a Roman monument. A 1992 work by Cynthia Knott hangs near a torso by Marjorie Lutz.



comb engaged New York architect Wm. Richard McGilvray to design a house there. Whitcomb's own architectural studies at the University of Michigan had been interrupted by World War II. Serving in Germany, France and England so "considerably expanded his horizons" that he abandoned his native Chicago for New York, where he studied at the Parsons School of Design. He had precise architectural ideas for the land he had acquired. He had seen a show at the Leo Castelli Gallery titled "Houses for Sale"; one house, by Cesar Pelli, was designed around a long hall from which all the rooms projected. Whitcomb's new property was a wooded ridge parallel to the river. "The idea of a long house coming off a spine seemed to mirror the shape of the land," he says.

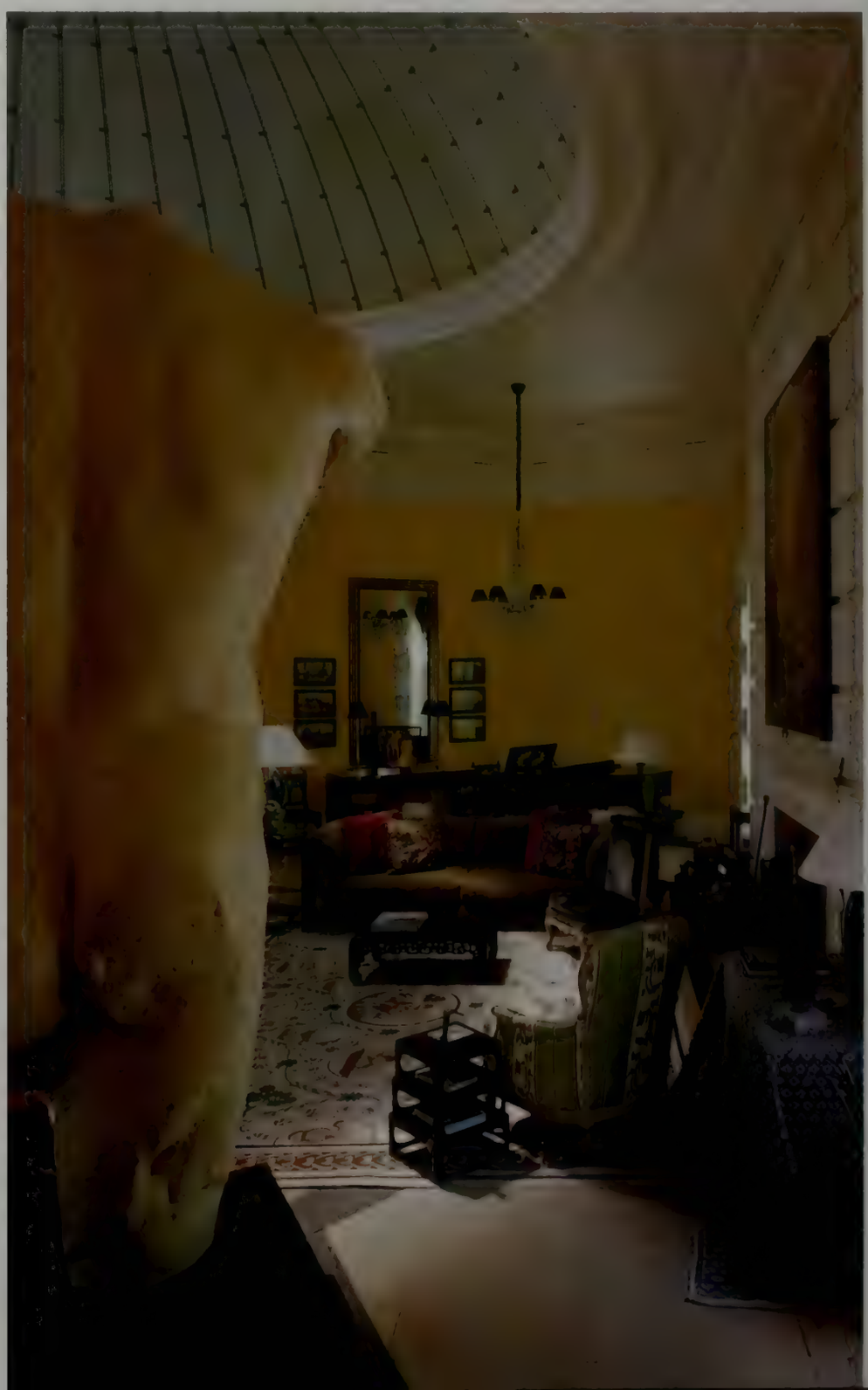
Whitcomb's house is actually a 5,000-square-foot complex of four pavilions, consisting of a music room, a guest suite, a master bedroom and the combined kitchen/dining pavilion. They are connected by glass-roofed passageways, the largest of which is the eighty-five-foot-long glass-and-cement entrance gallery. The only exception is the designer's own bedroom, reached by a walkway off the kitchen/dining pavilion.

Until 1859 there was an iron mine on the property, and a narrow-gauge railroad linked it to the Hudson. On the drive up to Whitcomb's ridge are three stone piers that once supported a platform from which iron was loaded into the railroad cars. The area is combed with mines that never produced good-quality ore, and the land is strewn with iron tailings. Tailings is in fact the name of David Whitcomb's sensible folly—a name that also plays on the idea of architectural remains (several of the spaces were designed to accommodate salvaged elements from existing buildings).

"We've been very successful in hiding that it's new," says McGilvray. The façade and proportions of the domed music room are reminiscent of Palladio's Villa Rotonda in Italy. "That was just one of the tricks we played," he adds. There, however, all allegiance to Neoclassical sentiments stops, for the articulation of the complex, its asymmetry, even its desire to trip the viewer from one period in architecture to another, are very modern.

The trick is that what they intended to look most like a ruin are the cement walls of the entrance gallery and those around the complex. Rising from these walls, and around them,

Truncated corners in the triangular music room create three sitting areas. OPPOSITE: In one corner are a mahogany cabinet by Whitcomb, a Hepplewhite armchair and one of a pair of circa 1870 American chandeliers. Cowtan & Tout yellow stripe. Sofa fabric from Brunschwig & Fils. Robert Jackson, Franklin Tartaglione and Dave King painted the chipboard floor to look like limestone.



RIGHT: A dome made from two farm silos—one for the interior and one for the exterior—crowns the Palladian music room, which Whitcomb uses for recitals. In the foreground is a copy of a Roman torso. Sofa fabric, Brunschwig & Fils. Clarence House green stripe and red velvet. Stark carpet.







OPPOSITE: Whitcomb and McGilvray positioned the kitchen/dining pavilion for views of the Hudson River at sunset. The poured-concrete wall recalls the lintels in the entrance gallery; the slate floor slabs were salvaged from the renovation of the New York State Museum. Clarence House sofa fabric.

ABOVE: "It's a capriccio of my favorite monuments around the world," says Whitcomb of Robert Jackson's mural in the second-floor guest pavilion. William Kent's Worcester Lodge at Badminton House is seen beside the chair. The table is 19th-century American. Chandelier is terra-cotta. Carpet from Stark.

are pristine volumes that evoke different styles—Brutalist for the entrance gallery, contemporary for the kitchen/dining pavilion, Postmodern for the guest suite, Greek Revival for the master bedroom, Palladian for the music pavilion and for the columns that enclose the vegetable and cutting gardens. Some of the columns are genuinely old and others are copies of the same pieces, so that the line between the authentic and the fake is eliminated.

The effect of the masonry walls is meant to be "the remains of an older structure that we built up against," Whitcomb explains. "All the 'new' portions are Palladian or Greek Revival and are supposed to look as though they were built later." Of course, it's a game of visual make-believe. It may be hard to separate the "ruins" from the "newer" sections, but the play of illusions is one that qualifies Tailings as a folly.

The grand music pavilion was, fittingly enough, devised for musical rather than social purposes; it is often used for musical benefits by the county's two musical groups and visiting musicians. A sleek concert grand piano and another piano that Whitcomb describes as "a little bigger than a baby grand" dominate the rotunda.

Perhaps because of the height of the ceiling in the music pavilion, all the furniture appears delicate and low to the ground. Whitcomb, who designed the interiors, has not allowed anything to compete with the space itself. Three armchairs and a comfortable sofa are arranged beside the fireplace, and there are two other discreet conversation corners and window seats from which to survey the surrounding landscape. But the lightness of the ceiling combined with that of the *faux*-limestone floor contributes to the ethereal character, as does the fact that at its highest point the room rises twenty-five feet. The Hudson Valley light flooding in through the windows and the apparent lack of sharp angles—the space consists of an equilateral triangle with truncated corners—further dissolve the consistency of the walls.

But just when the evocative and at times nostalgic effect of the architecture is strongest, one focuses on materials and is reminded that despite their appearances, the modern has intervened to make form follow function. The "limestone" floor in the music room is made of high-density chipboard—a piano can be dragged across it without leaving marks. The dome is actually two farm silos exactly as they come from the manufacturer, with eight feet of insulating space in between. What seems purely decorative has also been pressed into service: The base of a marble torso, painted to look like granite, conceals

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Arrowmont Hedgerow by David Coughtry is displayed in the master bedroom, which is in the Greek Revival pavilion. The English reading table is 19th century, as is the French tole column lamp. The walls were painted by Jackson and Tartaglione to look like moiré fabric. Scalamandré velvet on headboard. Brunschwig & Fils green floral chintz.

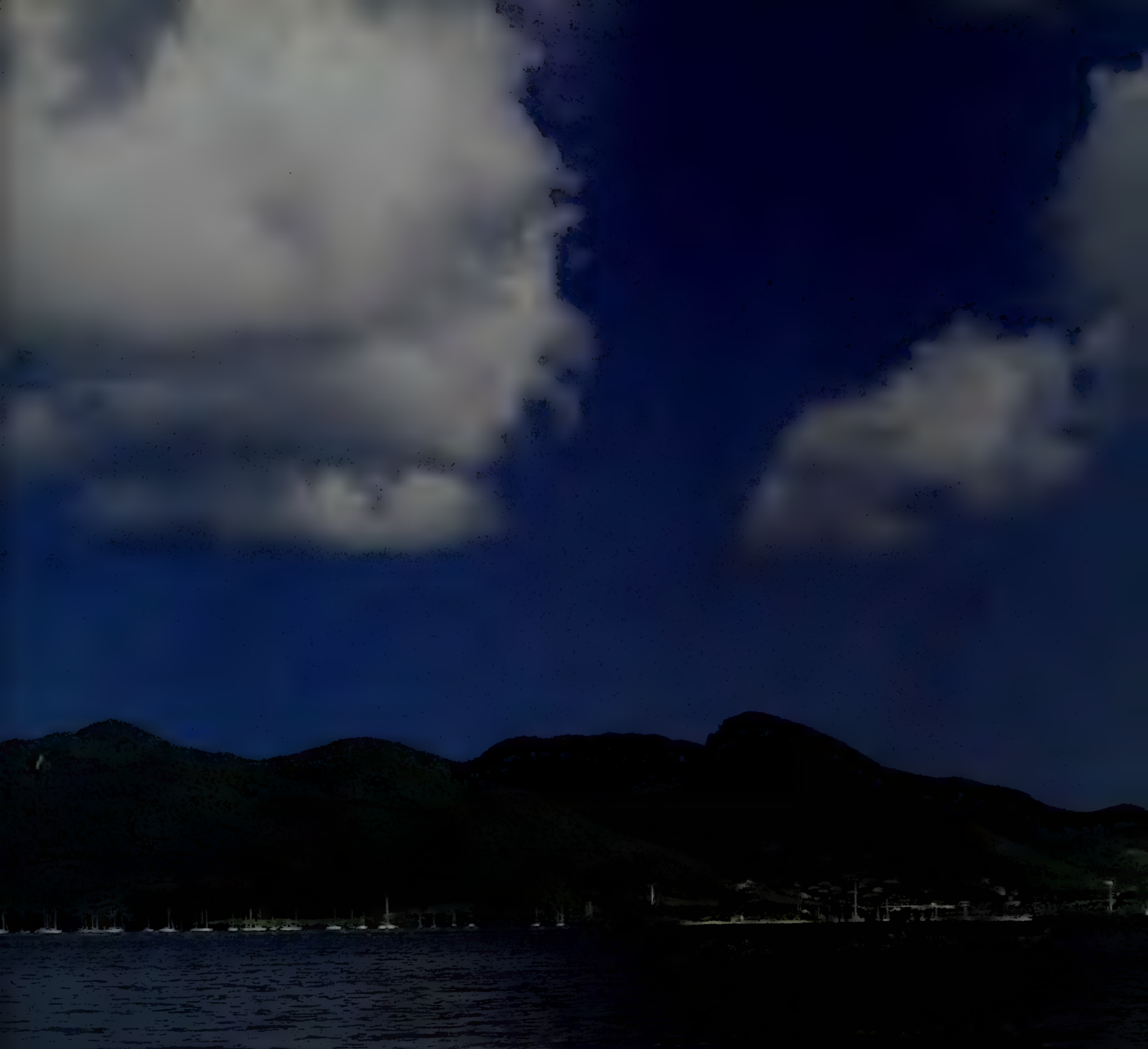


The 75-acre property is high on a ridge looking over the Hudson and west to the Catskills. "One of the first design considerations was to clear the area for the pavilions while retaining the most interesting trees that would frame the views," notes McGilvray. A narrow-gauge railroad once connected an iron mine on the land with the river.



The kitchen/dining pavilion is the transition between the Greek Revival and Palladian structures—the master bedroom and the music room. To Whitcomb, the Hudson Valley's legacy was a compelling inspiration: "In this part of New York you find Greek Revival houses as well as the remains of indigenous American architecture."





CARIBBEAN COLORS FOR ST. MARTIN

AN ISLAND COTTAGE INFUSED WITH TROPICAL JUICE

INTERIOR DESIGN BY CARLETON VARNEY OF DOROTHY DRAPER & COMPANY
TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY STEVEN BROOKE

Located at the water's edge on the French side of the West Indian island of St. Martin is Grandview, the retreat of Time Inc. chairman and CEO Reg Brack and his wife, Barbara. The six-acre Caribbean compound, which includes a main house, guesthouse and studio, was recently redesigned by Carleton Varney.





OPPOSITE: "We tried to preserve the simplicity of the West Indian style," says Carleton Varney of the wood-frame main house. "It was designed to suit us, not as a showplace," says Barbara Brack. The entrance façade is accented with 19th-century-style detailing on the eave of the porch and a patterned cast-block screen wall. "I hope Grandview will always be a magnet for our far-flung family," says Barbara Brack, referring to the couple's three grown children. "As far as I'm concerned, we'll be coming here forever." ABOVE: From the terrace off the living room, the Bracks have a view of Simpson Bay, the Caribbean's largest lagoon, and the ocean.

The writing was on the wall for Reg and Barbara Brack. First Hurricane Hugo blew their roof off, then Carleton Varney told them "politely" that their all-white villa on St. Martin "looked like a hospital ship." "It was time to redecorate," smiles Reg Brack, the cordial but succinct Texan who presides over Time Inc. from Henry Luce's old corner office.

The Bracks discovered St. Martin some twelve years ago, when they stayed at a resort with their three teenaged children. The relaxed sophistication of the French side of the island appealed to everyone in the family, and the next year they decided to rent a villa for the Christmas holidays. When nothing was available, Reg Brack asked the realtor, just out of curiosity, what houses were for sale. "Only one," he told them, "a fixer-upper." So might Norman Bates have said: "I think you'll get a kick out of Mother."

The Bracks fell in love and bought the wreck anyway—"an impulse purchase," says Brack, although when you oversee three dozen magazines, six publishing houses and a $3.3 billion company, you're not impulsive, you're decisive. The shell was sound, but the interior begged for "a total gut," and all that the new owners would salvage from it was a rattan table in the shape of an elephant. Local architect Joel Bedouet built a guesthouse with three bedrooms, and a studio with computer and satellite hookups for Brack—who admits that even in paradise he never turns the phone off. As for the real selling point, the view: "You couldn't see it," laughs Brack. There were six acres of hillside and beach, overlooking Simpson Bay, "but no paths, no driveway, no dock, and the foliage was so overgrown that on the day we closed we couldn't find the entrance."

By the time Hurricane Hugo and Carleton Varney swept through the property, the wishfully named



Grandview had been transformed. The main house was light-filled and spacious. The landscaping was meticulous. The couple's children—two of them married and all three dispersed around the globe—flew in for holidays. The stray dogs rescued by Barbara Brack, an animal-rights advocate, found heaven in the underbrush. A French cook catered parties for the guests, many of them Reg Brack's business associates, who joined the family for long weekends. When the house was full, its master could retreat to his "executive command center," and its mistress, with a book, to her gazebo. "Everything worked," says Reg Brack, "but we'd concentrated on getting the building done. We'd bought the furniture locally and done the decorating ourselves. In fact, until we met Carleton we couldn't imagine delegating that kind of intimate decision making to another person. But we loved the place so much we realized it needed and deserved some real expertise."

The couple met Varney through mutual friends. They liked his "direct, unpretentious manner" and the way he listened—which is how they listen. They didn't, at first, realize that in addition to redecorating the lobby of The Breakers in Palm Beach, the Dorchester in London, the Waldorf Towers and his own Irish manor house, consulting with Rosalynn Carter on the White House and redoing the presidential yacht, plus writing books and a syndicated column, Varney had also designed many of the premier estates and resorts in the Caribbean, includ-





LEFT: "Hot climates need masses of intense color," says Varney, who used Caribbean blue for the living room ceiling, sunshine yellow for the walls and a lively print of his own design for the sofas. "At first," says Barbara Brack, "I was a little resistant to his colors." "But Carleton injected warmth and creativity into the house," says Reg Brack. Resting on the low table is a sculpture the Bracks found on St. Martin. "The house is our hobby, and when we travel we shop for it," he adds.

ABOVE: "For the master bedroom, we tried to keep the feeling cool by using soft fabrics," says the designer. Assisting on the project were Varney's decorating associate Sara Beaudry and Daniel Parker, who designed the architectural bed wall.

ing Laurence Rockefeller's Caneel Bay, the Coccoloba Plantation, Amway's Peter Island and his own house on St. Croix. "We were thrilled to discover how much experience Carleton had with island logistics," says his client, who signed on in July and wanted the house installed, down to the sheets and towels, by Thanksgiving. "Yes, logistics can be daunting," says Varney, savoring the understatement. "It's a laid-back society, and you have to understand its pace. I know the ports, the customs and the trafficking procedures, but I also know where to find everything."

The Bracks were perhaps even more thrilled when Varney told them he could work with what they had. "He liked the structure and he felt we could keep most of our furniture," says Reg Brack. "What they needed," says their designer, "was paint, fabric, color, fantasy—a sea change from blandness to sparkle. White on white with bleached floors and lots of netting misses the spirit of the tropics. It's a translation from the New Yorkese."

Even so, when Varney told the Bracks that he wanted to give them a hibiscus-yellow house with a Caribbean-blue door, "I didn't know how they'd take it." Barbara Brack, to her husband's surprise, told the designer that she'd always secretly wanted to live in a yellow house: "At that moment I knew Carleton was for us." Reg Brack listened in silence to Varney's comprehensive presentation of swatches and sketches—an unnerving silence for the designer. At the end of it, he was succinct: "Just do it." □





Reg Brack's studio is nestled along the shore below the main villa. "The minute my husband gets down here," says Barbara Brack, "he loses ten years from his age." To carve out a more manageable landscape, the Bracks turned to horticulturist Robert McDonough. "We used materials that were both natural to the environment and as maintenance free as possible," he says. INSET: Varney added yellow and white stripes to distinguish the bar of the secluded pool area. Umbrella by Santa Barbara.

Architecture and astronomy have more in common than one might imagine. Both, after all, are concerned with space; both, at their best, combine science with art; and both balance the physical and the metaphysical. Therefore, the meeting—however abstract—of these two disciplines should produce interesting results. And it does, in a small, mysterious-looking building in Ithaca, New York. For its owners, the renowned astronomer and Cornell University professor Carl Sagan and his wife and frequent collaborator, writer Ann Druyan, the building is at once a scholar's retreat and a sophisticated work of architecture.

Some years ago, Sagan and Druyan bought a house on a hillside with a panoramic view of Cayuga Lake. The house consisted of a contemporary structure adjoining a landmark Egyptian Revival temple originally built in 1890 for a Cornell secret society. Sagan and Druyan loved the temple (which was their living room) but wanted to renovate it along with the rest of the house. So they began a search for the right architect. As one might expect, the couple have strong opinions on many subjects, architecture included. "We talked or wrote to thirty architects," recalls Druyan, "but nobody moved us. Finally, Carl called Jerry Wells, the chairman of Cornell's Department of Architecture, and asked him for a recommendation."

"He didn't hesitate," Sagan notes. Wells's choice was the Atelier Jullian and Pendleton, a husband-and-wife team who were at the time teaching at Cornell and who are now based in Boston. Guillaume Jullian de la Fuente, who is known as Jullian, is a Chilean-born architect and was Le Corbusier's *chef d'atelier* from 1958 until the modernist master's death in 1965. Ann Pendleton-Jullian, an assis-



The 1890 limestone building, which overlooks Cayuga Lake, "lies on a spot steeped in memories of collegiate rituals," Pendleton-Jullian points out. ABOVE: The entrance façade features an Egyptian Revival portal.

"The work we do here has to be worthy of the grandeur of the architecture," Carl Sagan says. OPPOSITE: The travertine floor and the steel-and-glass door were additions to the main area of the existing structure.





"We had just completed *Cosmos*, and the temple evoked something of the great library at Alexandria," says writer Ann Druyan about a former secret-society building in Ithaca, New York. Architects Ann Pendleton-Jullian and Guillaume Jullian de la Fuente (right) transformed the structure into a work studio for Druyan and her husband, astronomer Carl Sagan (far right).

OF ARCHITECTURE AND ASTRONOMY

CAPTURING THE SKY IN CARL SAGAN'S ITHACA, NEW YORK, STUDY

ARCHITECTURE BY ATELIER JULLIAN AND PENDLETON
TEXT BY PILAR VILADAS PHOTOGRAPHY BY DURSTON SAYLOR





"Whenever you open it to the terrace, the room changes compositionally," observes Pendleton-Jullian of the pivoting door in the main area of the study. The space "shows a relationship to the sky": A skewed square skylight acts as a solar clock; a circular window in the door allows the light of the setting sun to move in an arc across the floor. The library ladder ("movable architecture") and cabinets were designed by the architects. The chaise, table and pair of leather-and-steel chairs are by Le Corbusier.




VENUS





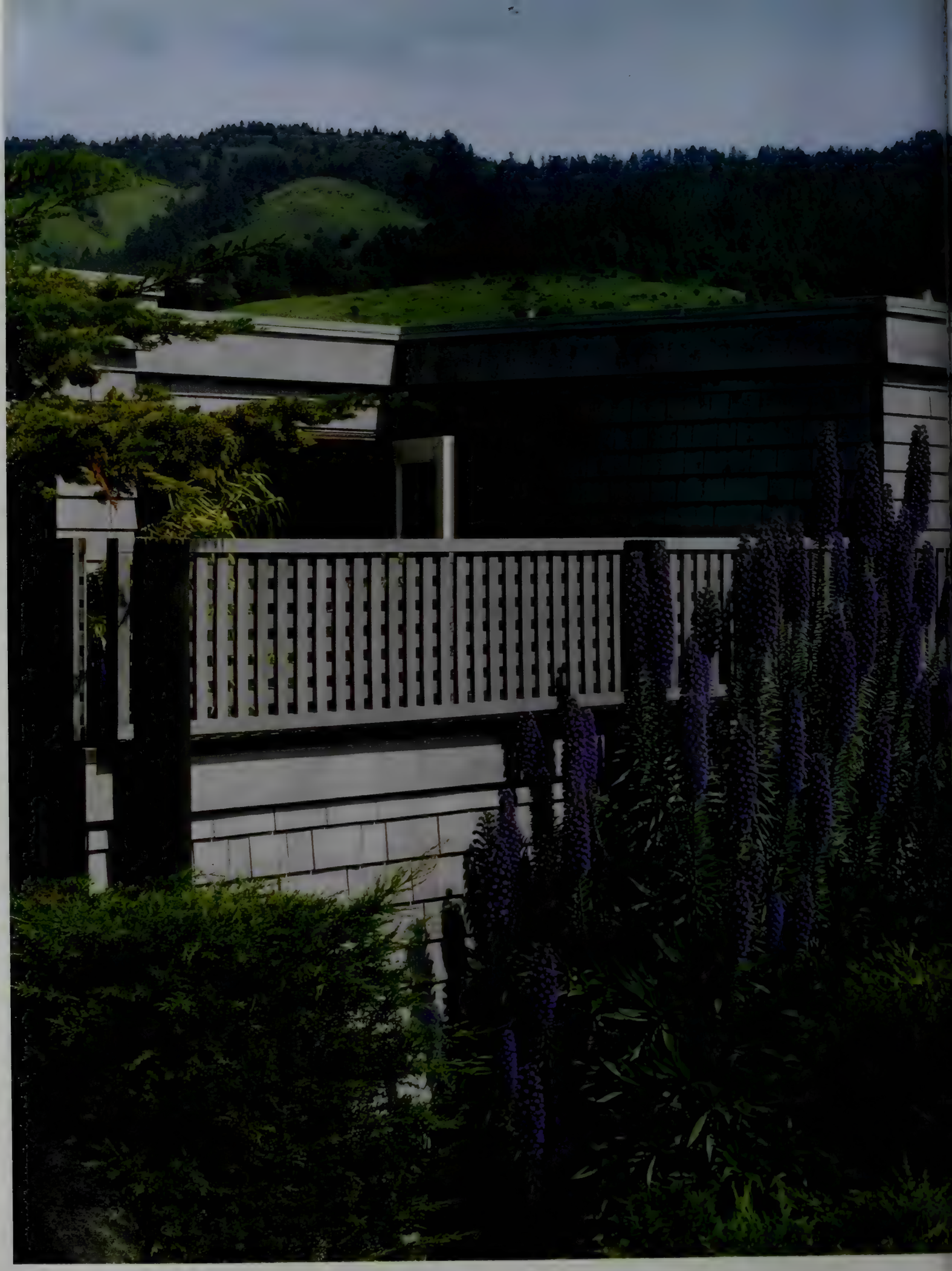
"The interior and exterior spaces reflect and are dependent on each other in a relationship devoid of any hierarchy," Jullian says. ABOVE: The teak siding and trim of the roof pavilion will weather to a light gray to complement the color of the limestone parapets. Skylights illuminate the main area below.

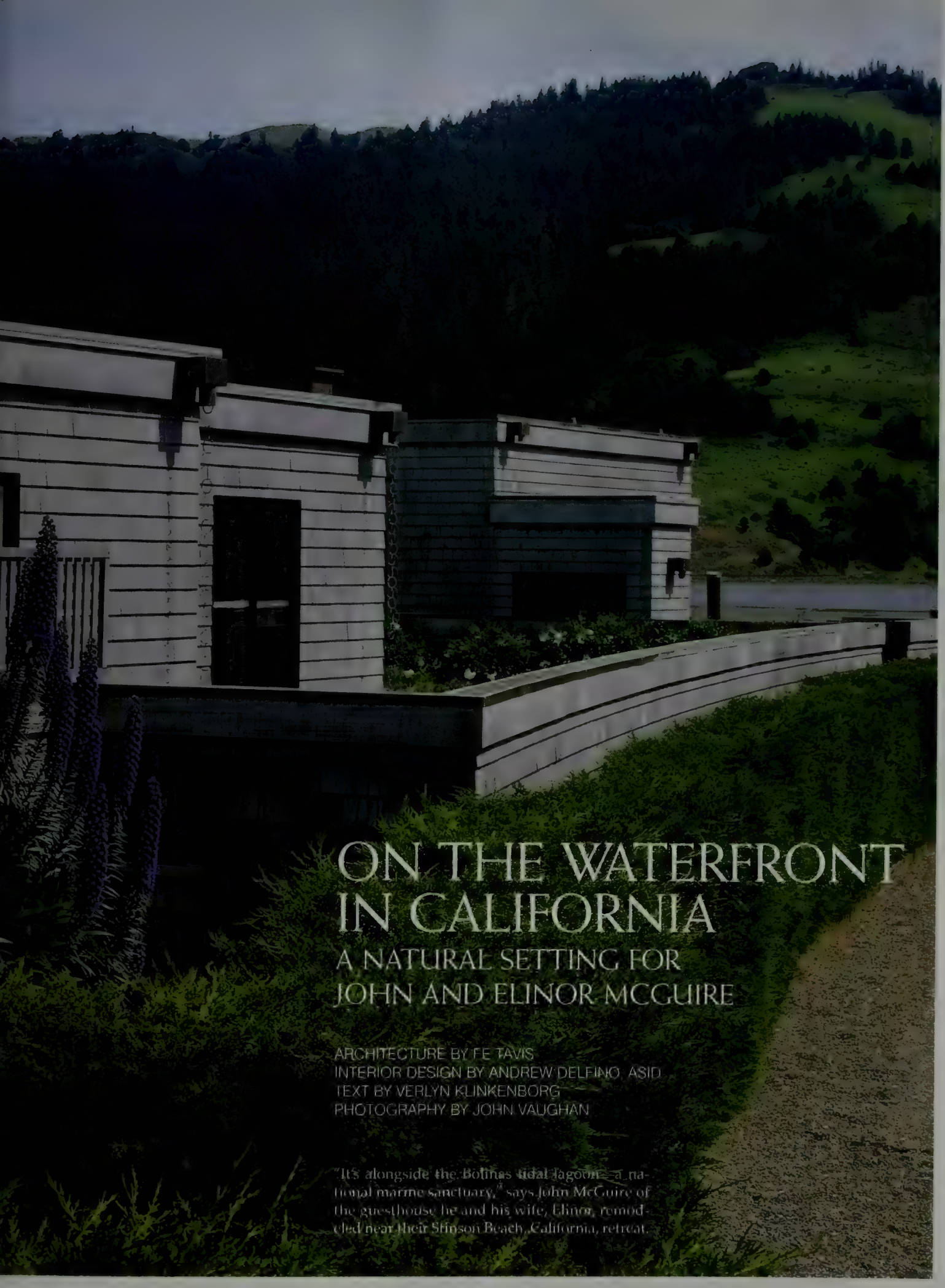
OPPOSITE: "Our design evolved from that one piece of art," says Jullian of Joan Miró's 1956 silk scroll banner, unfurled on the Le Corbusier table in the main area. M. C. Escher's wood engraving *3 Spheres 1*, 1945, is near an early-19th-Dynasty Egyptian portrait head. ABOVE: The roof pavilion, situated atop the entrance, serves as Druyan's study. Flos hanging lamps.

tant professor of architecture at the Massachusetts Institute of Technology and a practicing architect, had majored in astrophysics at Cornell (although she never studied with Sagan) before switching to architecture.

When the two couples met, there was an instant rapport. "We talked about art," Pendleton-Jullian says. "They own two important Mirós, and he is my favorite artist." Says Druyan, "Their work was utterly free of trendiness or Postmodern gewgaws. You could see the influence of Le Corbusier but of others as well. These were two people who weren't going to be weathervanes for whatever was popular at the moment." On a personal note, she says, "Carl and I also

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ON THE WATERFRONT IN CALIFORNIA

A NATURAL SETTING FOR JOHN AND ELINOR MCGUIRE

ARCHITECTURE BY FE TAVIS
INTERIOR DESIGN BY ANDREW DELFINO, ASID
TEXT BY VERLYN KLINKENBORG
PHOTOGRAPHY BY JOHN VAUGHAN

"It's alongside the Bolinas tidal lagoon—a national marine sanctuary," says John McGuire of the guesthouse he and his wife, Elinor, remodeled near their Stinson Beach, California, retreat.

ABOVE: "They call it the pier house," says designer Andrew Delfino. "It's basically a shingle house balanced on telephone poles." The hillside is part of the Golden Gate National Recreation Area.

BELOW: Furniture designers John and Elinor McGuire in their garden. "Every time we go to the beach, we spend at least half the day there, especially when the shorebirds are nesting," she says.



From the south, you make an elaborate approach to Stinson Beach, through groves of eucalyptus, across the sea bluffs, at whose edge the ground is giving way, and along a road that seems determined to corkscrew itself into the sea. If there is fog, details come at you unexpectedly—a hawk at rest on an outcropping, a horse wearing a New Zealand rug, a momentary glimpse of the Farallon Islands when you come to a clear patch of air. You drop out of the hills, down to the beach, and there, if the fog still holds, the view across the tidal inlet toward Bolinas resembles



"It's an extension for the family—a place for overflow," Elinor McGuire notes. "The guests who use it most are our children and grandchildren." Old Korean paintings are mounted on wall cabinets in the living room, where a woven peel chaise and a slipcovered sofa are accompanied by gondola chairs, all by McGuire. The white cotton is from Schumacher.

that of a lost coast, a dark line that may be water or may be land. As the tide goes out, the birds come in to feed all over the lagoon. One of the best places to watch them at their work is looking north from the windows that frame the guesthouse owned by John and Elinor McGuire.

"This used to be the Stinson Beach yacht club," says John McGuire, standing at those windows, "but they didn't mean anything very dignified by the word *yacht*. This is where fishing boats gathered—dinghies, canoes, that sort of thing." When the McGuires bought the property, the yacht club was nothing more than a box on stilts—a one-room shack set on telephone poles sunk into the tidal muck. You can still see a rusting, chain-stayed boom that angles out over the water from the deck, and though the old one-room shack has been turned into a mirage of itself by architect Fe Tavis, the telephone poles are still there. Some of them pass through the interior of the expanded guesthouse: Two have been sheathed in copper and a third, which spears the house squarely in its midst, has been sheathed in teak. Even at low tide the house projects over water. "And when the tide comes in," Elinor McGuire says, "you can see the runs of fish below the house. At night, if you turn on the light, you can see it reflecting off their backs."

The McGuire guesthouse is another collaboration with Andrew Delfino, who decorated their main house at Stinson Beach (see *Architectural Digest*, May 1989) and who has a house of his own practically within earshot of the McGuires. He also designed a vacation house the McGuires owned on the Greek island of Hydra (see *Architectural Digest*, August 1990). Delfino and the McGuires have been friends





In the living room, the center pole is encased in teak and flanked by nine-foot dragon carvings John McGuire discovered in Thailand. The rattan stools were Elinor McGuire's first design. Apart from the Chinese bench table and the Ceylonese settee, all furniture is by McGuire. Over the Yosemite slate fireplace is a painting of a kit fox.



for forty-six years, ever since the day in 1948 when John McGuire first brought Delfino a portfolio of rattan furniture that he and Elinor had designed. "I bought four pieces," Delfino says. "We were just moving into an apartment on Jackson Street in San Francisco," Elinor McGuire remembers, "and Andrew said, 'Let me decorate it for you.' But we had no money, so Andrew said, 'Tell the landlady not to paint until I send some paint chips over. Buy a hundred yards of white linen, and I'll decorate with that.' So we draped windows and covered furniture with white linen and had the landlady paint in Andrew's colors."

Of the guesthouse design Delfino says, "It was really all the McGuires. I had almost nothing to do with it." In fact, it was one of those collaborations where the tastes of designer and client coincide almost perfectly. For instance, the interior of the main room is lined floor-to-ceiling with wainscoting. "Oh, you mean the

ABOVE: The indoor courtyard features cedar paneling, Yosemite slate floors and a structural pole clad in burnished copper. On the wall is an antique Chinese lacquered panel with inlaid marble.

BELOW: A walkway offers a view of the lagoon and the foothills of Mount Tamalpais. "There are scads of every kind of bird you can imagine," says Elinor McGuire. "There's always something to watch."



tongue-and-groove?" Delfino says, recalling a story about moving as a child into a house in what is now known as the Marina section of San Francisco but that was then a predominantly Italian neighborhood. "That house had tongue-and-groove in the kitchen, and I was fascinated by it, by the way it looked like thin strips but was actually a wider board. Nowadays you have to have it milled specially." In the guesthouse, that fragment of Delfino's memories accompanies a fragment of the McGuires' memories: a pair of rattan stools, resting beneath a pair of wood sculptures from Chiang Mai, Thailand, that are the first designs ever done by Elinor McGuire.

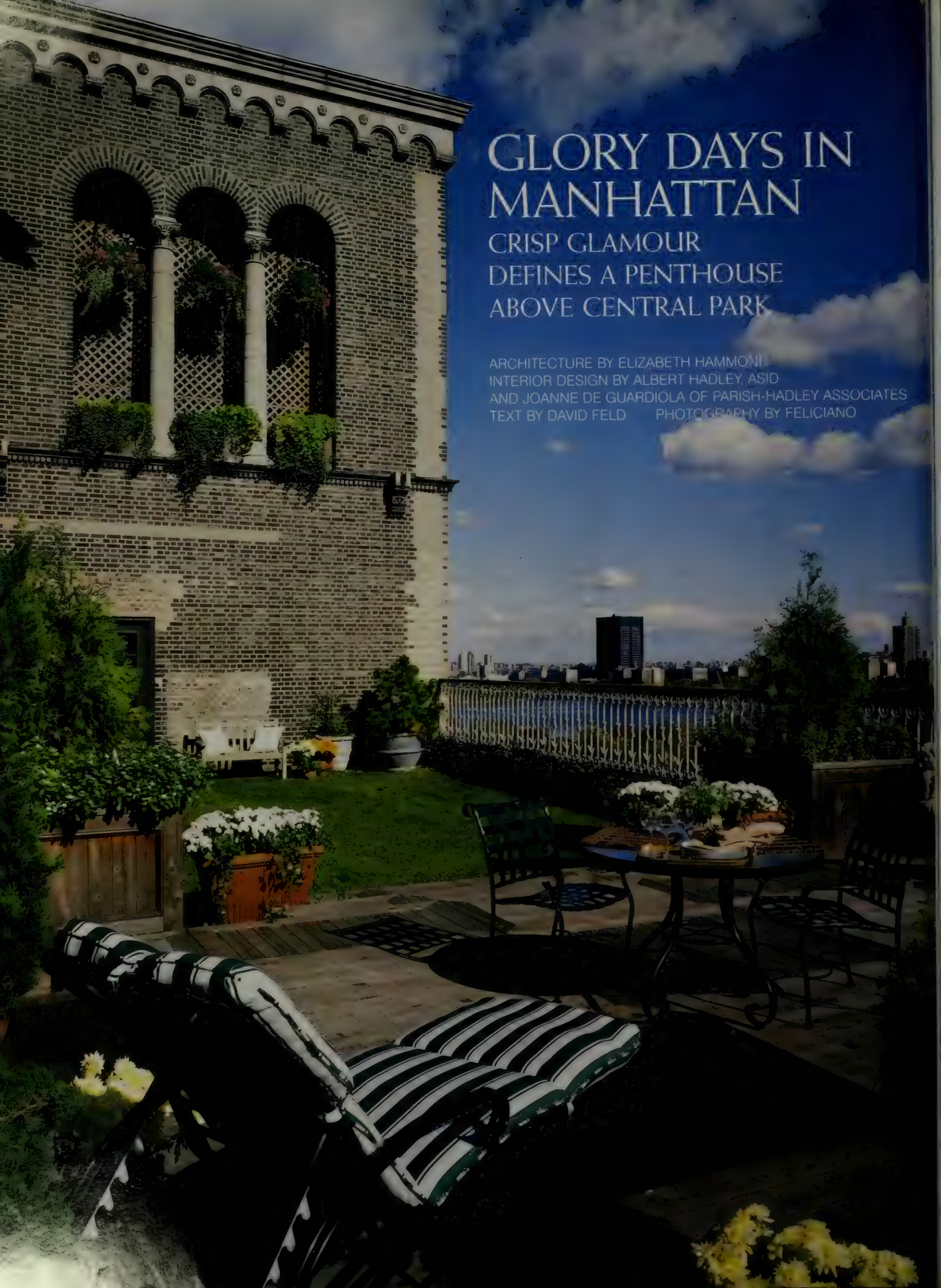
Like their main house at Stinson Beach, the McGuires' guesthouse is filled with echoes of their travels in the Far East, where McGuire furniture is manufactured: Korean vases and paintings, handwoven cottons by

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ABOVE: Oriental elements accent the bedroom, where a Ming Dynasty painting hangs above a lacquered Japanese cabinet. The handwoven cottons on the furniture and window are by Myung Jin. "It was a unique challenge," says architect Fe Tavis. "It's a long, skinny lot, and we wanted to give every room its own view." BELOW: A walkway leads to the living room, which juts out over the lagoon.





GLORY DAYS IN MANHATTAN

CRISP GLAMOUR DEFINES A PENTHOUSE ABOVE CENTRAL PARK

ARCHITECTURE BY ELIZABETH HAMMOND
INTERIOR DESIGN BY ALBERT HADLEY, ASID
AND JOANNE DE GUARDIOLA OF PARISH-HADLEY ASSOCIATES
TEXT BY DAVID FELD PHOTOGRAPHY BY FELICIANO



"I love the New York of the thirties, and I wanted to capture that quality here," says the owner of a Manhattan penthouse with interiors designed by Albert Hadley and Joanne de Guardiola of Parish-Hadley. OPPOSITE: "The client uses the front deck for dining and entertaining," says de Guardiola.

ABOVE: "We lowered the living room ceiling to create an intimate seating area," notes architect Elizabeth Hammond. At the stairs is a circa 1930s Robsjohn-Gibbings chest. Sotheby's Joubert et Petit barrel chairs. Pouf fabric from Clarence House. Christopher Norman table, right. Stark carpet throughout.

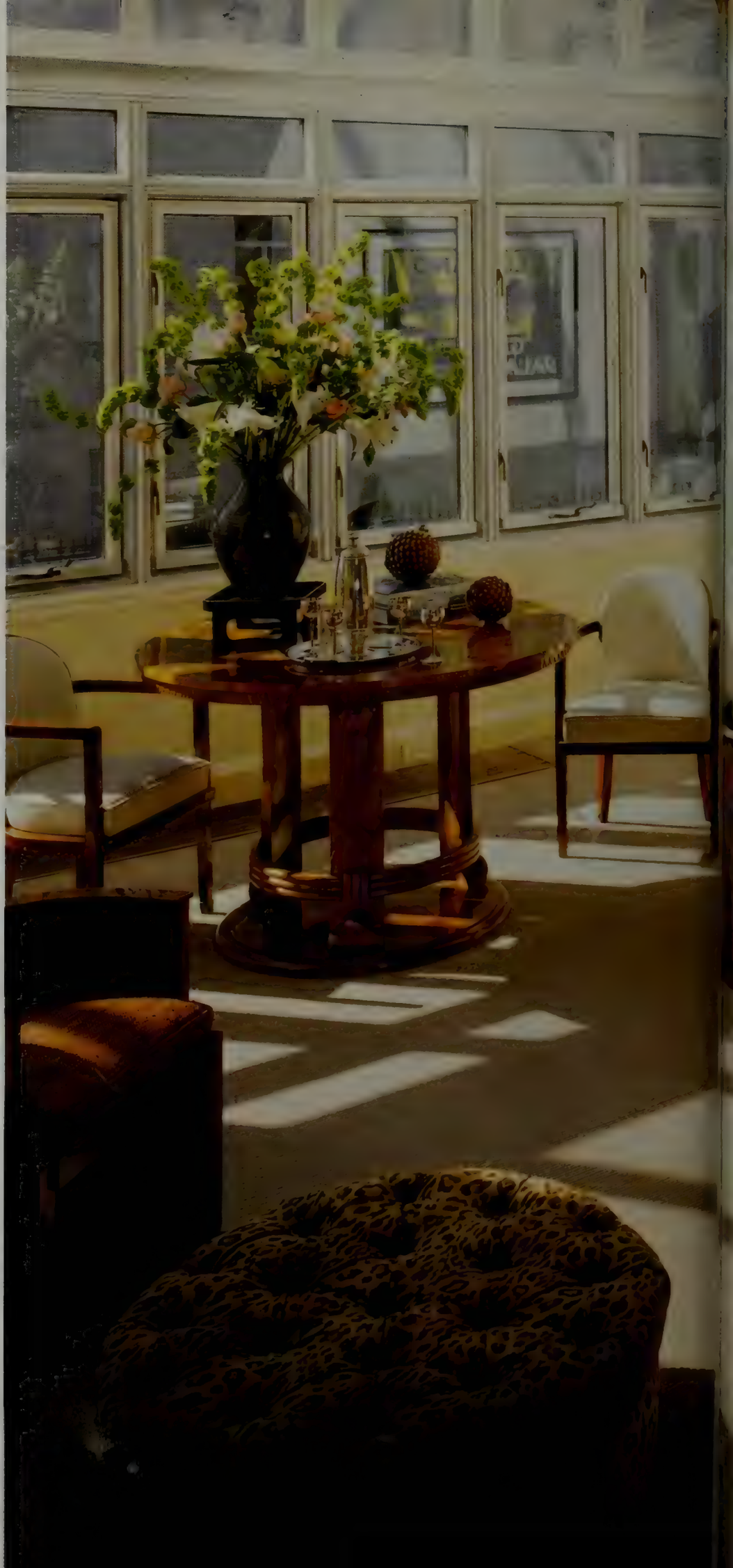
Every New Yorker has three wishes for the perfect apartment: a fireplace, a terrace and a view. Most happily settle for one, but the occupant of a residence on Manhattan's Central Park West has all three in abundance. The owner—a writer, investor, avid sportsman and a tireless worker for various charities—is a third-generation Manhattanite who participates in every aspect of city life. His apartment reflects both his energetic nature and his need for tranquillity in a life crowded with obligations.

Designed by Albert Hadley and Joanne de Guardiola (a longtime friend of the client's) of Parish-Hadley Associates, the 1,800-square-foot penthouse duplex perches atop a prewar building, surrounded by 3,000 square feet of terrace overlooking the city and Central Park. Although it's something of an old chestnut that Central Park is the front lawn of those privileged enough to live on Fifth Avenue and Central Park West, this apartment does them one better with an eighteenth-floor lawn of its own, a square green that also doubles as a croquet lawn. Standing like an island amid the grass and foliage is a glass conservatory that serves as an additional living and dining area.

The owner moved from a life spent on the East Side and found the apartment after "looking at about forty places all over town," he says. It was two units when he purchased it. "I thought that either it would be a great place or I had made a terrible mistake," he recalls. "My first job was to find an architect, as the initial problem was combining the two units. The rooms were awkward in shape and size and were further cluttered with millwork, a heavy mahogany staircase that led to the conservatory and a wall of dark bookcases. I wanted the stairs replaced, and the first architect I consulted insisted that the only staircase that would work was a spiral one, but I didn't want that. I met Elizabeth Hammond and asked her to draw up a proposal for the apartment, and she came back to me with a beautiful rendering of a staircase in ebonized ash with an iron railing. It's really more sculpture than staircase. It was obvious that we needed to gut the entire space and reconfigure it. Her plan was more suitable. I hired her."

His next step was to engage the venerable firm of Parish-Hadley to design the interiors. "I had previously worked with Joanne on a charity project, and I loved her taste, so there was no question of who to use," says the owner.

"He is a very busy and social man who needed a serene yet exciting environment," says de Guardiola. "We used the furniture of the twenties and thirties and a collection of Berenice Abbott photographs as the jumping-off point and developed the interior from there." The resulting apartment has been cleared of millwork, moldings and unnecessary details, resulting in a clean, peaceful space that



"The biggest challenge of the apartment was what we *didn't* put into it," says Joanne de Guardiola. "We kept it streamlined." The living room's circa 1920s painting, *Hilda*, is by Bernard Karfiol. Robsjohn-Gibbings circa 1930s round table is from Sotheby's. Cowtan & Tout banquette corduroy. The "Billy Baldwin" low table is from John Boone.


THE NOBLE HORSE





OPPOSITE: A conservatory from Amdega Machin Conservatories "sits on the terrace between the front and rear gardens and decks," says de Guardiola. "You can look out to Central Park." Striped chair cushion fabric from Cowtan & Tout. "Most of the apartment's furniture is period twenties or thirties," says Albert Hadley. ABOVE: Subtle textures and clean lines define the master bedroom. Donghia cotton bed linens. The French Art Déco table, center, is from Ritter Antik.

takes advantage of its views and yet remains an intimate retreat. "Even though there are wonderful period pieces, the apartment evokes no era but the present," says Hadley. "I actually think it's a reflection of how future interiors will look: the best of various eras combined with the technology of today."

The apartment took nine months from start to finish, "a little longer than I had planned," says the owner. "The main challenge in the living room was to unify three spaces: a two-story stair hall leading to the conservatory, a low-ceilinged living room and a two-story glassed-in terrace on the other side," says de Guardiola. She backed the staircase wall with a gold- and silver-leaf parchment paper decorated with faint impressions of organic forms. Four Joubert et Petit rosewood barrel chairs from the thirties were found at auction, as was a Robsjohn-Gibbings circular table, which can serve as a dining table for four. The walls were painted flat parchment, and the ceilings were painted the same tone but in high gloss to catch the ever-changing light. "The light in that room is just extraordinary," de Guardiola points out. "You can lie in there all day and watch the shifting patterns, shadows and tones."

Off the entrance hall, whose walls are overlaid with crushed silver mica, the designers created a hall vista that leads through the library and dressing room and terminates in the master bedroom. "This hall is the anchor of the apartment," says Hadley. "It echoes the lower terrace that runs along the outside walls, and provides

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INSET: "My client collects Berenice Abbott photographs of 1930s New York," says de Guardiola. "We put in a shelf along one wall of the master bedroom to display them."

The Manhattan skyline provides a backdrop for a corner of the terrace. "When I see the lights in the other apartments, I feel more connected to the city," says the resident.

ANTIQUES: NORTHERN EUROPEAN FURNITURE

DISTINCTIVE VARIATIONS ON TRADITIONAL FORMS

TEXT BY WILLIAM RIEDER

Refined, graceful and exuberant, eighteenth-century northern European furniture is prized for its originality and particular charm. In Scandinavia and Russia it evolved into distinctive national styles, variously influenced by the furniture of France, Germany, England and the Netherlands.

Throughout Scandinavia during the first half of the eighteenth century, English and Dutch furniture was imported in large quantity. As a result, furniture in the Anglo-Dutch style was widely used in middle-class interiors in Sweden, Denmark and Norway. The English type of high-backed chair with caned seat and back became quite popular. The succeeding English style, early Georgian, was also adopted in the north, where chairs were simplified with altered proportions and a disjointed composition that has a naive, country-cousin freshness. Fiddleback chairs with cabriole legs continued to be made in Denmark long after they had gone out of fashion in London, and Scandinavian cabinetmakers produced fall-front desks of the early Georgian type until late in the century.

The Rococo style came to Sweden from France and to Denmark and Norway from Germany, with notably different results. Denmark and Norway were politically and culturally united through the eighteenth century, and much of the Danish nobility was of German origin. During the

BELOW: *Console Table*, Norwegian, circa 1750. Wood; 30" x 38". The Norwegian Rococo style, characterized by curvaceous and often asymmetrical ornamentation composed of naturalistic motifs intertwined with C and S shapes, reached Norway by way of Germany. The C scroll and flower and leaf carvings on the console table's apron conform to the design on its serpentine legs. Foster-Gwin Inc., San Francisco.

OPPOSITE: *Fall-front Secretary*, attributed to Heinrich Gambs, Russian, circa 1800. Mahogany and gilt bronze; 58" x 45". Patinated-bronze-and-gilt caryatids identical to others found on furniture by Gambs, St. Petersburg's most eminent cabinetmaker, punctuate the top portion of a fall-front secretary, which is covered with a veneer of rarely seen end-cut mahogany. H. M. Luther Inc., New York.





1750s and 1760s Germanic elements became prominent in bureaus and chairs as craftsmen from Copenhagen and Bergen discovered the Franconian Rococo. In Stockholm, the French high Rococo was completely mastered by the carvers of some gilt console tables and clocks, but the chubby bombé shape of many contemporary Swedish commodes must have been viewed by visiting Parisians as exceedingly odd.

In Russia, the court and the aristocracy established the taste in furniture and interior decoration, often importing furniture from abroad, especially France and Germany. Indigenous cabinetmakers were impressed by this stylish and lavish furniture and adopted many of its features.

The influence of Dutch and German Baroque held sway until midcentury, when the Russian Rococo was created by Italian-born Bartolomeo Francesco Rastrelli, the leading architect at the court of Empress Elizabeth. At the Winter Palace in St. Petersburg, Peterhof and the Catherine Palace at Tsarskoe Selo, he designed a series of elaborate interiors that recall Cuvilliés rooms at Nymphenburg and the Munich Residenz. In his massive and sumptuous sofas, a profusion of scrolls and rocaille is combined with a Russian taste for strong colors in a style that takes Rococo about as far as it could go.

Spectacular though this furniture was, there wasn't enough of it. The future Catherine the Great complained, "The Court was so lacking in furniture that the same mirrors, beds, chairs, tables and chests of drawers that we had been using at the Winter Palace were transported with us to the Summer Palace, from there to Peterhof, and even accompanied us back to Moscow. On the journey a great many of them were damaged and broken and they all arrived in such a state that often it was hard to use them." With singular determination she set out to rectify this situation, and with her strong interest in western European art, she commissioned large orders from French, English and German craftsmen.

The one cabinetmaker who benefited most from Catherine's patronage was David Roentgen, whose workshop in Neuwied, Germany, in the 1780s specially tailored for the Russian taste a series of enormous and distinguished Neoclassical desks in mahogany with highly finished gilt-bronze mounts and elaborate mechanical fittings. Roentgen's furniture continued to exert a large influence in St. Petersburg into the early nine-



DENNIS ANDERSON

ABOVE: *Pair of Armchairs*, Swedish, circa 1780. Wood and gilt; 32" x 24" each. *Stand*, Swedish, circa 1800. Wood, gilt and marble; 39" high x 25" in diameter. A stand with carved dolphin supports, features commonly used during the Gustavian period, is flanked by Neoclassical armchairs whose horseshoe-shaped backs terminate in gilt-bronze lion and lioness mounts. Both, Therien & Co., Inc., San Francisco.

OPPOSITE: *Secretary*, Russian, circa 1790. Mahogany and brass; 86" x 47". During the reign of Catherine the Great, Russian craftspeople embellished imported French, English and German furniture prototypes with indigenous designs, including strips of brass inlay and a wide range of metal mounts and fittings, which resulted in a distinctly Russian idiom. Newel Art Galleries Inc., New York.



FELICIANO



ABOVE: *Center Table* (one of a pair), attributed to Heinrich Gambs, Russia (St. Petersburg), circa 1805. Gilt bronze and malachite; 30" x 44". Exhibiting Neoclassical architectural elements that suggest a collaboration with one of the noted Russian architects with whom Gambs worked, a malachite-topped table with an arcaded frieze is supported by tapering cylindrical legs with Ionic capitals. Carlton Hobbs, London.

teenth century, particularly in the work of his talented pupils Heinrich Gambs and Christian Meyer, who executed impressive pieces for the imperial residences.

The royal interest in French furniture was continued by the future Paul I, the grand duke Pavel Petrovich, and his wife, Maria Feodorovna. Under the *nom de voyage* of Comte and Comtesse du Nord, they traveled in 1782 through Europe, in what was surely the least anonymous royal peregrination of the century, returning home laden with Gobelins tapestries given by Louis XVI, Sèvres porcelain and French furniture. When Maria Feodorovna wrote a detailed description of the contents of the Palace of Pavlovsk in 1795, a shortage of furniture was no longer a problem. In an utterly beguiling document, the grand duchess notes with modest pride her contributions to a few of the Russian pieces: a desk made in Gambs's workshop with ivory legs "which I turned on a lathe," a fire screen incorporating her grisaille painting, a small ivory temple with renderings of her children's monograms. "I gave this present to the dear Grand Duke last year. I have painted all the children's monograms in roses and myrtles; my own I have done in little blue flowers."

The presence of so much French furniture helped to create what Antoine Chenevière in his excellent book on Russian furniture calls the Russian Jacob style. Named after the well-known Parisian cabinetmaker Georges Jacob, this elegant Neoclassical furniture, veneered with mahogany and decorated with brass strips or rosettes, was made throughout Russia for imperial palaces and aristocratic and bourgeois homes well into the 1830s.

Neoclassicism found another unique expression in the steel furniture made

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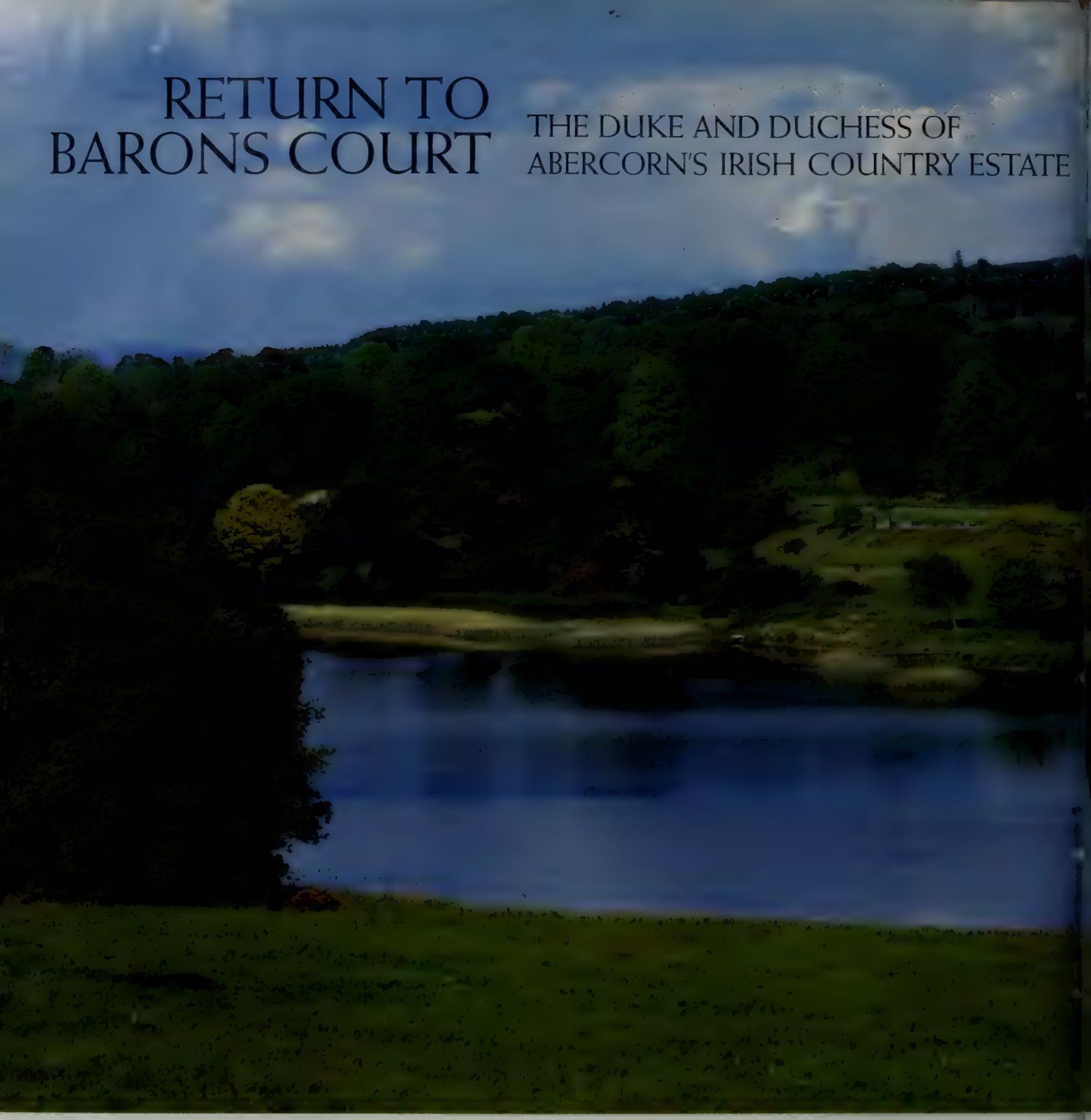


BELOW: *Chest*, Danish, circa 1760. Walnut, gilt and silvered bronze; 50" x 52". An unusually tall chest, known in Danish as a *Dragkiste*, is fitted with both gilded and silvered mounts. *Chair* (from a set of six), Danish, circa 1750. Beechwood, gilt and leather; 40" x 19". A prohibition against importing foreign chair forms in mid-18th-century Denmark fostered creativity in the decoration of Danish chairs, often reflected in their gilt cresting and mounts. Both, Arne Schlesch, New York.



RETURN TO BARONS COURT

THE DUKE AND DUCHESS OF ABERCORN'S IRISH COUNTRY ESTATE



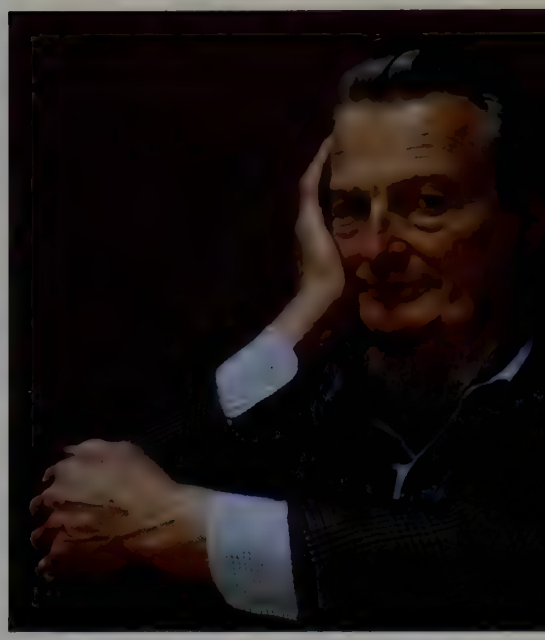
You used to have to tiptoe in those rooms," says David Hicks. "Now you know that Hicks has been there." He is the elder statesman of English decorating, the man who brought stately homes out of their politely faded yesterdays, and the house is Barons Court in Northern Ireland, a house with a special place in his affections.

Tiptoe has never been his style—a gallop is more like it—and his message has always been that great houses shouldn't be treated with a timid reverence for the past. When he began his career in the fifties—handsome, young, married to Lady Pamela Mountbatten—family and friends came to him for help redefining life in a stately home. A revolution in English decorating was under way.

"John Fowler saw houses through eighteenth-century eyes," he says. "What I did was see them through late-twentieth-century eyes and give them the light and life and color that they had in the first place, before all that Victorian gloom set in."

Hicks first saw Barons Court in 1968. Admiral Mountbatten's home, Classiebawn Castle, was nearby, the family

INTERIOR DESIGN BY DAVID HICKS, ISID
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

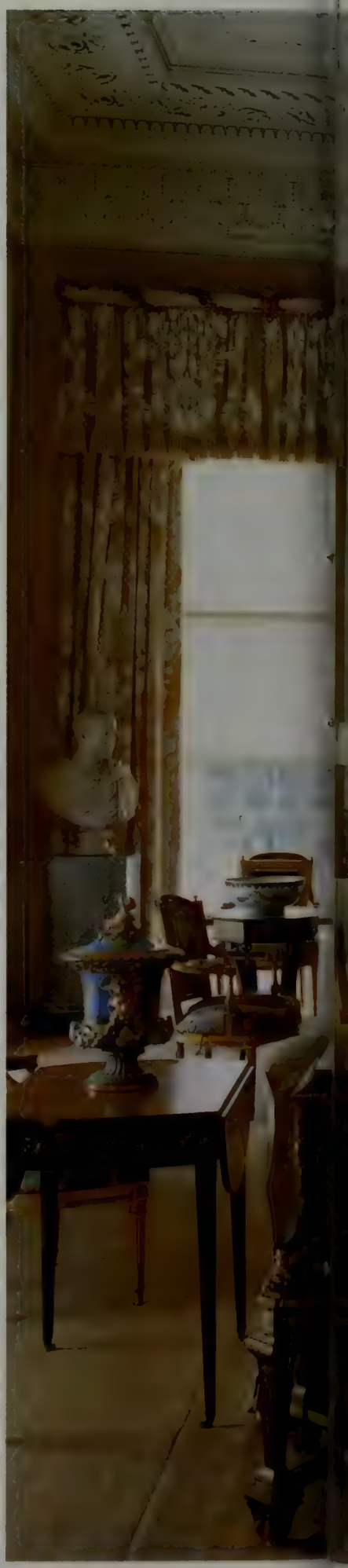


"Repeating the same idea is just a waste of opportunity," says British interior designer David Hicks (above), who updated the interiors for the duke and duchess of Abercorn (below, in the Long Gallery).



ABOVE: Set on a lake in the hilly countryside of Northern Ireland, Barons Court was built by George Steuart in 1779–82, enlarged by Sir John Soane in 1791–95 and remodeled in 1837–41 by Richard Morrison and his son, William Vitruvius. The Neoclassical stone façade is crowned with a slate roof.





went over for lunch, and there it was. Set in a dell in County Tyrone, protected by hills named Bessy Bell and Mary Gray, Barons Court is a fine eighteenth-century house, remodeled by Sir John Soane and later given Neoclassical interiors by Richard Morrison and his son, William Vitruvius.

"It was an absolute sleeping beauty of a house," Hicks says. "The old duke and duchess of Abercorn lived there then, and the whole thing was painted in the color that generation called Adams' Green. I was longing to get my hands on it."

Eight years later he had his chance. The Abercorns decided it was time to share the house with their son James,

ABOVE: "The White Library is used as a study/sitting room by the duchess," says Hicks. To brighten the room, the walls—lined with 18th-century books—and mantel were painted white, the Vitruvian scroll frieze was painted pink, and the designer restored the antique Irish crystal chandelier.

"Napoleon III needed money for a campaign to regain the throne, and the Abercorn of the time had an empty house," says the duke. "That's why there is so much good French furniture in the house." RIGHT: The Long Gallery features Morrison plasterwork, circa 1837, and a pair of 17th-century Boulle wedding coffers on stands.





"The superb collection of seventeenth-, eighteenth- and nineteenth-century books is what unifies the three libraries, so each could be given a different ambiance and use," says Hicks. In the Red Library, a portrait of Claud, Viscount Hamilton, presides over the marble mantel topped with family busts and 17th-century bronzes of Roman emperors. The floor is covered with the Hamilton dress tartan.

then the marquess of Hamilton, his wife, Sacha, and their young children. The elder generation made themselves comfortable in the west wing, and the younger called in their family friend David Hicks to make twentieth-century sense of the other rooms. That meant taking partitions down in the Long Gallery to bring it back to its full eighty-eight-foot length; putting island partitions up in the State Dining Room to scale it down to something more appropriate for family life; and adding a touch of Hicks color to every corner. That was phase one. (See *Architectural Digest*, June 1978.)

Then came phase two. The elder generation had died, and it was appropriate to put the house back together. The door off the central rotunda was opened, returning the architecture to the enfilades that Sir John Soane had intended. The Abercorns also gained two libraries, a staircase and two guest bedrooms, none of which had been touched for years. Again they called David Hicks.

Work proceeded in the designer's usual style; bold ideas were produced at double speed. Clients tend to be a bit stunned at that stage, but those who don't lose their nerve get vintage Hicks. "Everything done to a house should be so exciting that the client is unsure at first," he says. "When we initially did the rooms at Barons Court, the only thing the Hamiltons were uncertain about was the very bold carpet in the Brown Library. Now, of all the things we have done, that carpet is what they like best."

The Brown Library serves as a fam-

ily sitting room, and he made it rich with color by covering the walls with old velvet that had once been draperies in the State Dining Room and painting the backs of the bookcases red. Now that there are two more libraries, he has put into practice his firm belief that in any house, no matter what size, every room should have its own character.

"The challenge was to make a library for Sacha," he says. "A feminine library was something I had never done before. This room had always been known as the White Library, but after it had served for years as the dowager duchess's sitting room, with fires burning all day, the walls had turned to peat-smoke beige. I painted it pure white. Magnolia is for people who can't make up their minds."

Now it is indeed a pretty room, a woman's library. There is pink—behind the plasterwork and in the specially woven carpet—and there is sparkle—in the newly cleaned and restored chandelier and in the gilt bindings of fine old leather books as the afternoon sun pours in through tall windows. There is even sparkle off the lakes that are part of the view.

"I had always known and loved this room as my husband's mother's sitting room," says the duchess. "It was so much her identity that I was hesitant to make any changes, not wanting to ruffle what it had always been. But since James's parents always felt that life should be lived for today, not for the past, it seemed appropriate to give his mother's room a new life."

Through an eighteenth-century jib door is another library, formerly the dining room for the dowager duchess, now a study for the duke. "I thought it was important that James have a room of his own with a distinctive character," says Hicks, "so I used the Hamilton dress tartan on the floor—and lots of red. In Ireland it's essential to have a warm red room."

On the same principle of providing an antidote to Irish mists, a corridor of family portraits was painted sunshine yellow and two new bedrooms were

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ABOVE: "The Brown Library functions as a winter living room," Hicks notes. Victorian chairs rest on a carpet designed by Hicks. BELOW: A jib door leads to the White Library, furnished with 18th-century English chairs "in the French taste."





JIM MCHUGH

"I love Arts and Crafts and Mission styles, but I'd never had the chance to use them," explains New York designer Thad Hayes (above), who employed Craftsman forms in his renovation of John Morton and Laura Donnelley-Morton's house in Los Angeles.

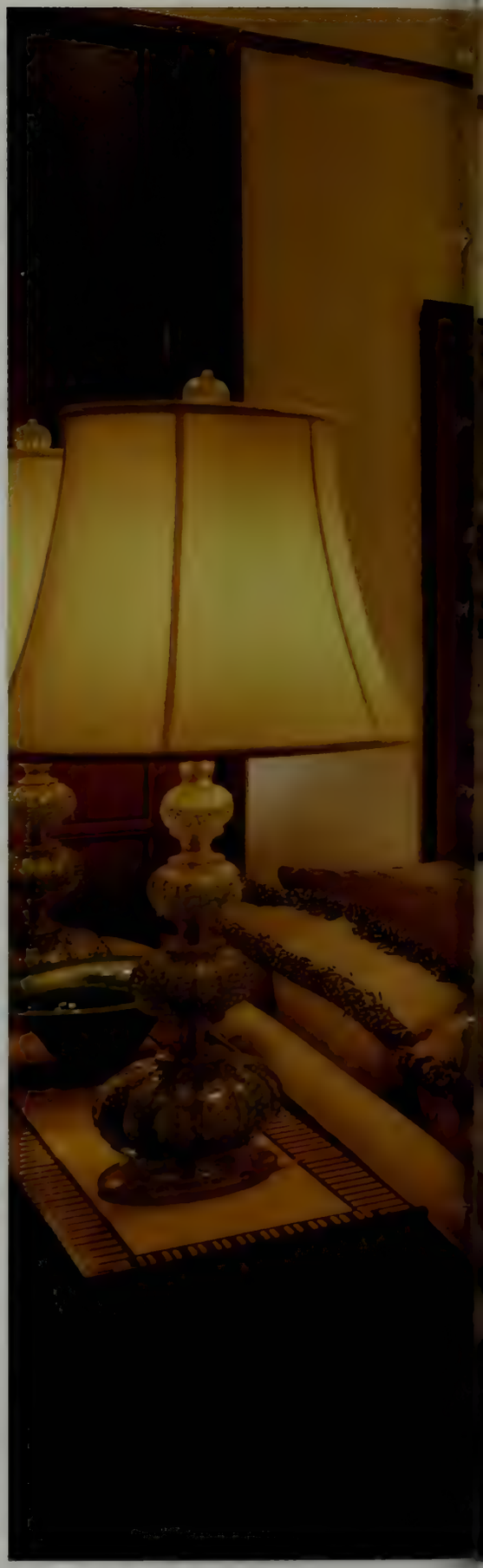


JIM MCHUGH

"We look at the house as a kind of sanctuary, but it's also a work space—we often have lots of people here," says Morton (above, with his wife). Both are ministers in the Movement of Spiritual Inner Awareness.

John Morton grew up, "a day at a time," he says, in a dusty suburb of Sacramento. An earnest, idealistic turn of mind led him through studies in renewable natural resources at the University of California, Davis, and a job as a park ranger to a professional affiliation with a Los Angeles–based ecumenical ministry called the Movement of Spiritual Inner Awareness. Laura Donnelley was raised in Chicago. The daughter of a printing company executive and prominent philanthropist, she inherited, among other things, a visionary streak that in her case found expression in a rural lifestyle in the Rockies, generous patronage of contemporary art and an allegiance to the Movement of Spiritual Inner Awareness. In 1988 Morton and Donnelley met on a retreat in the Holy Land. Two years later they were married there. She added his name to hers and moved with her two children from Colorado to California.

Morton was partial to the Brentwood canyon where he had been living. It wasn't exactly Aspen, but Donnelley-Morton liked it too, and so it was that the newlyweds found themselves taking possession of a three-acre property there. The only drawback to this canyon was that among the rustling eucalyptus and lawn-nibbling deer sprawled buildings of the kind once characterized by architectural historian Reyner Banham as "Tacoburger Aztec." The next thing the couple did was to look for a place to stay while they rebuilt their ranch house. In fact, they looked and they looked. The dwelling they finally settled on spoke the local vernacular—Spanish-Palladian-Oriental-Ranch, to be precise—but the only other thing they could hear was birds, and the view extended from downtown to Palos Verdes. The house embodied, says Donnelley-Morton, fêng shui—the ancient Chinese principle of environmental harmony. It was, at



This is the kind of house where chairs by
Robert Venturi sit across the table from pieces by PlaySkool.

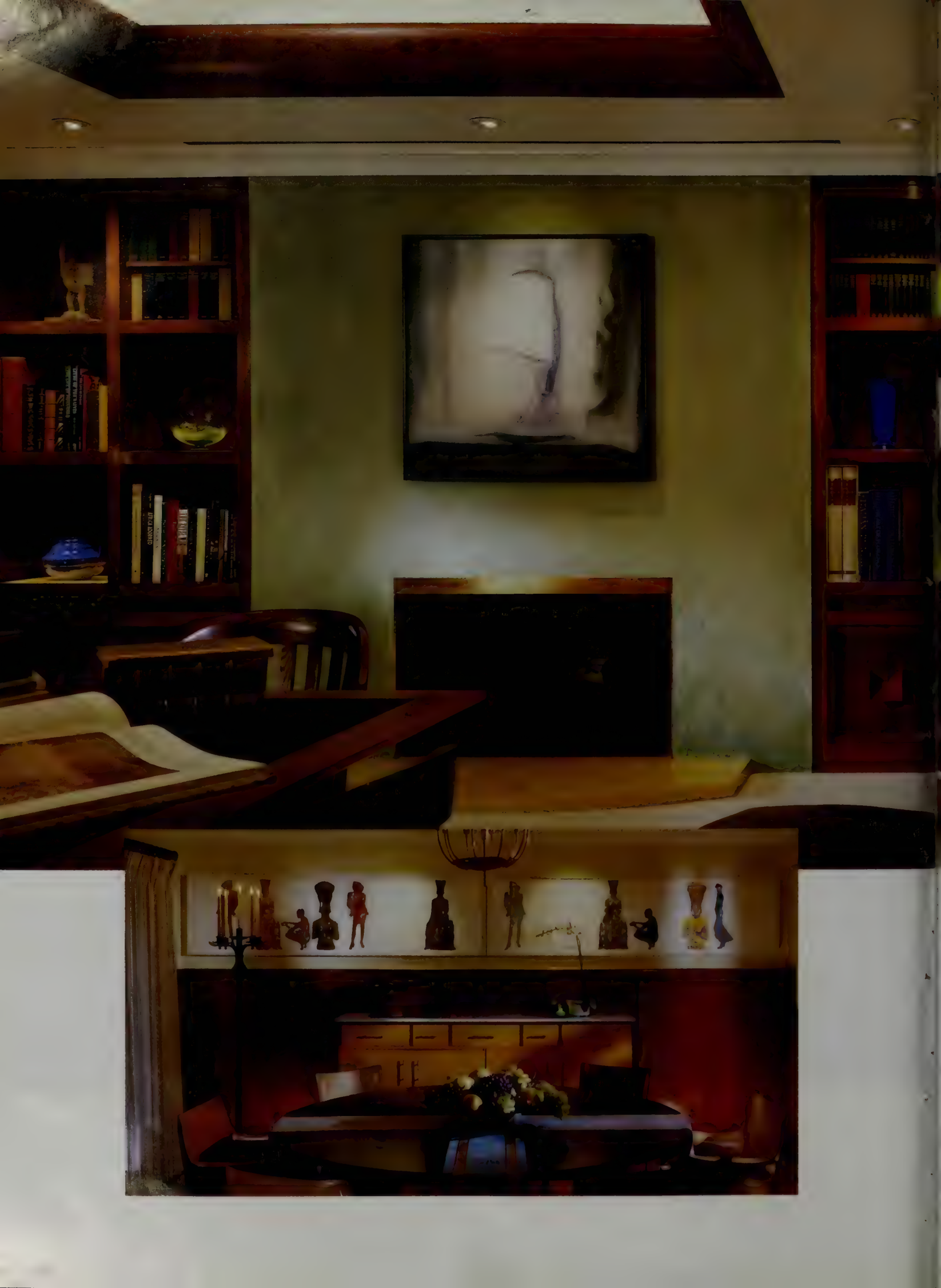


HOUSE OF STYLES

CONTEMPORARY BLEND FOR LOS ANGELES

INTERIOR DESIGN BY THAD HAYES
TEXT BY PETER HALDEMAN
PHOTOGRAPHY BY SCOTT FRANCIS/ESTO

ABOVE: In the living room, Robert Mapplethorpe's *Hyacinth* is set above a fireplace of Hayes's design. The porcelain cone is by Phillip Maberry. The screen is Japanese. Venini lamps are on the sofa table; sconces are also by Venini. The sofa and the paired lounge chairs are from Donghia, as is the fabric. Lee Jofa pillow fabric. Stark jute rug.





The couple had originally planned to live in the house temporarily while they renovated another not far away. "We've turned it into a new house," says John Morton. "It's not so temporary now." OPPOSITE: Nancy Spero's *Hera Diptych* highlights the dining room. Clarence House drapery fabric.



LEFT: Hayes opened up the library with a skylight and finished the space with cherrywood shelves and cupboards. Over the fireplace is Gerhard Richter's 1967 *Lamp*. The wood-and-leather tabletop is by Hayes.

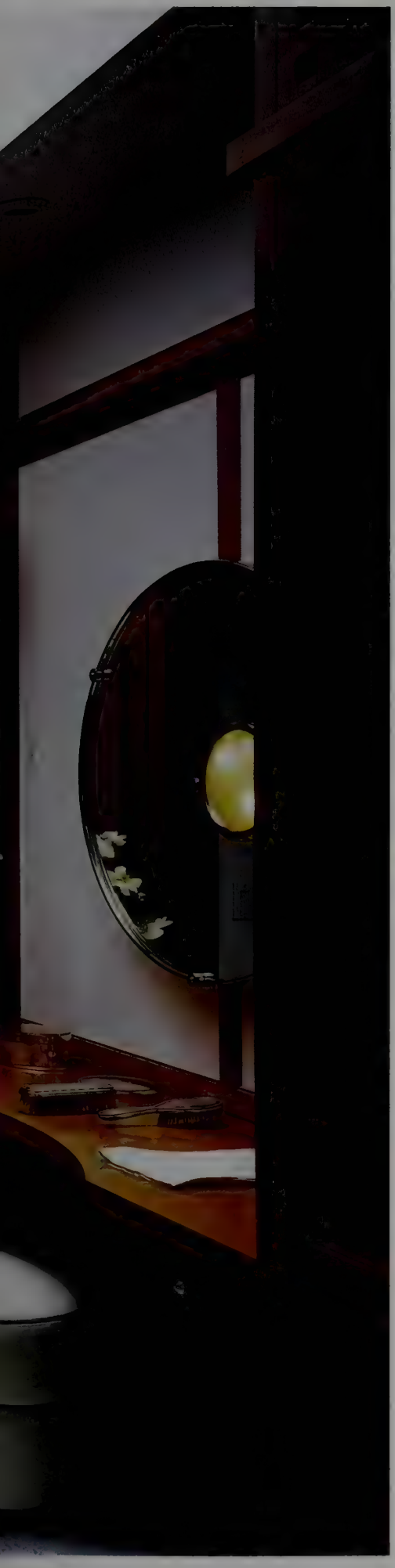
ABOVE: The colored panels of the media cabinet Hayes created for the master bedroom conceal drawers and storage space. But the look, he says, is "very Mondrian." Iron lamp is 1930s. Bergamo blue fabric.

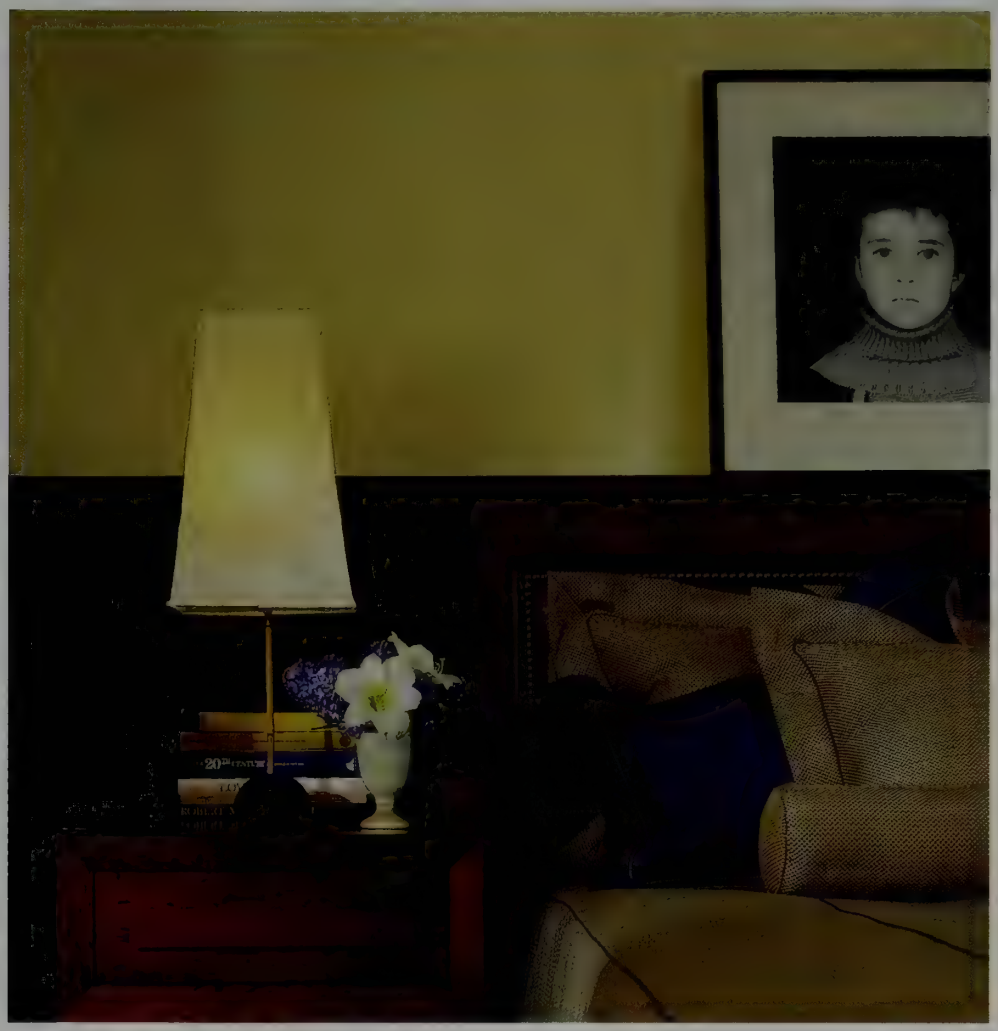
any rate, only temporary. They would make a few minor alterations. Change the kitchen cabinets, redo a bath.

How it got from there to here is a little tricky. What everyone agrees on is that at some point it became clear that the couple would be staying at the ranch house while they remodeled the house with fêng shui, rather than the other way around. At some point, says Morton, "we really went to town." At some point, adds Donnelley-Morton, "things really kicked in." At some point, notes Thad Hayes, "we realized there were going to be some radical changes"—Thad Hayes being the designer the couple brought in to effect them. True to form, the radical changes were the source of some controversy. Morton: "I'm more on the conservative side of things." Donnelley-Morton: "Whereas I like taking an idea and moving it a bit so it seems more timely." The mediator, by his own description, was Hayes, a New Yorker who is known for his elegant updates of postwar modernism and who says he located his West Coast reference points in Mission design and classic Hollywood style.

This is not, however, a house of isms. And the improvements were actually not unkind to the original structure. A wall in the library was pushed out six feet; a bar was reconfigured to provide a central axis for the living room; skylights were put in to open up low ceilings. The most dramatic gesture was the installation of a considerable amount of cherrywood—a sleek yet warm material that fairly glows under the soft illumination of the antique sconces, chandeliers and lamps favored by Hayes. A statement of that magnitude at first met with some resistance on Morton's part. "He wanted more variety," says Donnelley-Morton. "I brought up the example of Italy, where you see entire hill towns built in one kind of pink







LEFT: Hayes combined cherry cabinetry with a marble sink, shower and floor in the master bath, which features a circular mirror by Eileen Gray. The designer also fashioned the pouf and the silk lampshade.

ABOVE: A 1986 portrait by Robert Mapplethorpe from Donnelley-Morton's collection is displayed in the master bedroom. Hayes crafted the cherrywood night table and the bed. Lamp is by Isamu Noguchi.

stone, but with all sorts of variations." The variations here occur from room to room: The cherry appears in the form of panels or cabinets or thin borders or gridded screens. A grid pattern recurs throughout, recalling not only Mission lines but sources as disparate as Josef Hoffmann's motifs and architectural forms in the Middle and Far East (Japanese design is one of the couple's shared tastes).

In the end Morton got variety. The fireplaces, for example, all incorporate stonework, but at his urging the stone ranges from rough pinkish shale in the study to glossy toffee-colored marble in the living room to a formal gray granite in the library. Morton also contributed a corrective dose of pragmatism to the project: "Thad would have things like an old-fashioned shaving brush in the bath. I kept saying, 'How do you *use* this?' I think if it weren't for me there wouldn't have been any electrical outlets." As it is, the cherry cabinets conceal the sort of technology one needs to run a worldwide ministry these days—when they're not on the road, the couple work out of the house—along with the sort of storage one can use when raising two teenagers and an infant: Claire Anne Donnelley Morton, who is nearly three, was born in the middle of the remodel.

This is the kind of house where chairs by Robert Venturi sit across the table from pieces by PlaySkool. Donnelley-Morton maintains that she

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A JAPANESE FOLK TALE

RESTORING A CENTURIES-OLD MINKA IN KARUIZAWA

TEXT BY CAROL LUTFY
PHOTOGRAPHY BY JAIME ARDILES-ARCE

"We wanted to preserve a traditional *minka* while at the same time making it aesthetically pleasing and comfortable, with all the conveniences of contemporary living," says Amy Katoh of the residence in Karuizawa, Japan, she shares with her husband, Yuichi. ABOVE: The structure is set on a wooded hilltop. "The house is a work of art. It has the power to call us back when we're away," she says. OPPOSITE: Stacks of newly harvested rice and a *kote-e*, or plaster picture, of rabbits greet guests at the entrance. "The stone god sits bestowing his blessings. The rusting links are a graceful rain drain."

Elegance may come to mind when one thinks of Japanese culture, but it is the nation's more primitive, less celebrated aesthetic that has captured the imaginations of Amy and Yuichi Katoh.

"When people think about Japanese culture, very often they envision Kyoto and the thousand-year-old scrolls that the Imperial Court commissioned," Yuichi Katoh says. "But I'm not sure that's culture because it wasn't shared by the general public. It's things that people use and polish and improve upon every day that define living culture for me."

Yuichi, a United States–educated businessman, and his American-born wife have explored the meaning of "living culture" by collecting Japanese folk objects—from paper lanterns to farm clothes—for the past twenty-five years. A lovingly restored two-hundred-and-fifty-year-old farmhouse is the star of their collection. It doubles as their second residence and as a splendid backdrop for the wide array of crafts they own.

Japanese farmhouses, or *minka*, are often characterized on the outside by neatly trimmed thatched straw roofs and by crisscrosses of heavy, hand-cut wood beams inside. Made from straw, bamboo, wood, paper and earth, they mirror the humble offerings of the land they sit on. Dark, with no overhead lighting and few windows, they are cool in the summer and can be freezing in the winter. Though they epitomize the spirit of Japan's living culture, they are notoriously difficult to live in.

That did not deter the Katohs, however, who felt strongly that preserving an old Japanese farmhouse was preferable to building a new house from scratch. Their search began in 1973 when Yoshihiro Takishita, an antiques dealer who also sells *minka*, first showed them a farmhouse in Gifu Prefecture. "It was a beautiful old structure made of zelkova wood, and we fell in love with it," Amy Katoh says. "Yuichi likes to tell the story of how we walked in and saw an old man in a white shirt sitting in the corner next to the sunken hearth with the sun shining down on him. It seemed so idyllic, but we realized later that if we were to take the house, the old man would probably have to move into a plastic one. We just couldn't do that to him."



About three years later the couple were shown another zelkova farmhouse in the same area—this time, one that had been abandoned. It was a four-room structure, dominated by one wide-open space, with animal quarters and three tatami-floored rooms off to one side. "When I walked inside," Amy Katoh recalls, "I knew that this was where I'd like to live."

Formerly occupied by well-to-do farmers, the house was located in Japan's remote countryside about four hours away from the city of Gifu. Like other *minka* in the region, it had a tall, steep roof. Despite the impressive forty-five-foot-high space this created, however, the family had lived primarily on the first floor, cultivating silkworms in a huge second-floor loft.

In 1977 the Katohs bought land in Karuizawa, a stylish resort town about two hours outside of Tokyo, with the intention of physically moving the farmhouse there. "We had certain objections to the snobbishness of the town," Yuichi Katoh says. "But we found a spot that was on a hilltop far away from where the action is." The site met one of his wife's main criteria: It commanded a spectacular view of nearby Mount Asama, a still-active volcano. There is also a bird sanctuary nearby, and happily, Amy Katoh says, "not another house, road or telephone pole in sight."

About twelve carpenters spent three and a half months reconstructing the house in its new location. In the meantime, Yuichi reconfigured the layout—turning the silkworm loft into three more stories and the animal quarters into a built-in oversize daybed. With the help of Takishita they added plumbing, heating, a staircase, several glass windows, a fireplace and

"In the original residence, the pit in the heart of the great room was where life was centered and food was prepared," explains Amy Katoh. "We adapted the space for our use by making a table from solid wood door lintels with a covered grill in the middle." Above the *tansu*, a chest for bedding, is a 19th-century *tsutsugaki* bedcovering designed with images of a temple lion and peonies.



ABOVE: "The focus of the great room is the architecture itself, the marriage of natural materials and human needs," says Amy Katoh. The massive wood beams were salvaged from a dismantled 18th-century *minka* in Gifu Prefecture.

OPPOSITE: Rag-weave-covered cushions create a conversation area before the fireplace, "which was the site of the original entrance to the house." The carved fish "evokes an image of water, a plaintive invocation for protection from fire."

a Western-style kitchen in order to ensure adequate comfort for them and their four children.

The couple also went to great lengths to maintain the integrity of the original building, buying another old farmhouse and using its weathered wood for the additional floors. They replaced the thatched roofing with unobtrusive metal sheeting. And Amy Katoh commissioned a seventy-three-year-old craftsman from the southern island of Kyushu to make plaster reliefs of carp and rabbits on the façade. Known as *kote-e* (literally, plaster pictures), they are unorthodox for a Gifu farmhouse. But their folksy flavor prepares visitors for the bounty of crafts inside.

Amy and Yuichi Katoh originally met in 1958 in New England, where Amy was raised and educated and where her passion for finely crafted, everyday objects was born. "My parents were collectors," she says. "And I have that same mania. I don't know how one actually starts; it seems that it happens before you realize you're collecting.

"My parents were drawn to early American silver," she continues, "but Yuichi and I were always attracted to folk things." Upon moving to Japan in 1965, she was surprised to discover aesthetic parallels for New England art and architecture there. "I found similarities between New England and Japanese folk art in that they both exemplify straightforward uses of materials and simple, functional designs," she says.

Aesthetics are only half of the Katohs' mandate as collectors; they also choose objects for what they say about the past—"ones that embody resourcefulness and ingenuity," Amy Katoh says. "I'm interested in history," she elaborates. "And I think textiles are a diary of the history of a people." Scouring flea markets and backwater antiques shops, she has amassed more than five hundred textiles since moving to Japan.

The bulk of Amy Katoh's collection is made up of indigo textiles, running the gamut in terms of techniques. Her early preference was for *tsutsugaki* pieces—freely drawn designs done with a traditional paste-resist method. Often made with bright colors and typical Japanese symbols—plum blossoms, cranes, carp—they are prob-

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"The texture of the bamboo-and-reed ceiling, fortified and insulated with plaster, is warm and reassuring, as are the straw tethers securing the beams," says Amy Katoh of the master bedroom. The bed is draped with an indigo *furoshiki*, or wrapping cloth, decorated with the family crest and a rice motif.



PENNSYLVANIAN

BOLD SHAPES AND QUIET TONES FOR ART COLLECTORS

INTERIOR DESIGN BY CRAIG LEAVITT AND STEPHEN WEAVER
TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY JOHN VAUGHAN

For the residence of a Pennsylvania couple, designers Stephen Weaver and Craig Leavitt used a neutral palette punctuated with furniture of their own design. ABOVE: "The walls of the great room are the color of the sky during fall," says Leavitt. Zebra fabric from Clarence House. OPPOSITE: Leavitt and Weaver designed the chairs, tables and mirror. Antique maps are matted with Twigs chintz.

"I've collected Calder prints for almost twenty years," says a Pennsylvania client whose house was recently redecorated by Craig Leavitt and Stephen Weaver. "The colors and shapes—so much of his work is designed around pyramids and inverted pyramids—are what appeal to me."

The Calder prints are hung in the dining room of the residence, which sits on a wooded suburban lane. "My wife and I didn't want the house to stand out in the neighborhood," says the client, "so it's conventional brick with clapboard trim. Inside it's our own, with our collections and the furniture that Craig and Stephen have designed."

By the time Craig Leavitt and Stephen Weaver came to work on the house, they had already designed two other residences for the client and his wife. The results had been so successful that they





were given carte blanche on the third interior, with one simple stipulation—that Leavitt/Weaver furniture be used throughout. "They have a hundred and eighty pieces of our furniture," says Weaver. "There are special designs created specifically for this house, plus many prototypes for the furniture that we sell out of our shop in Modesto, California." Leavitt and Weaver, who started their firm almost twenty years ago, both have backgrounds in art, and Craig Leavitt gained experience working with Val Arnold, Anthony Hail and Albert Hadley.

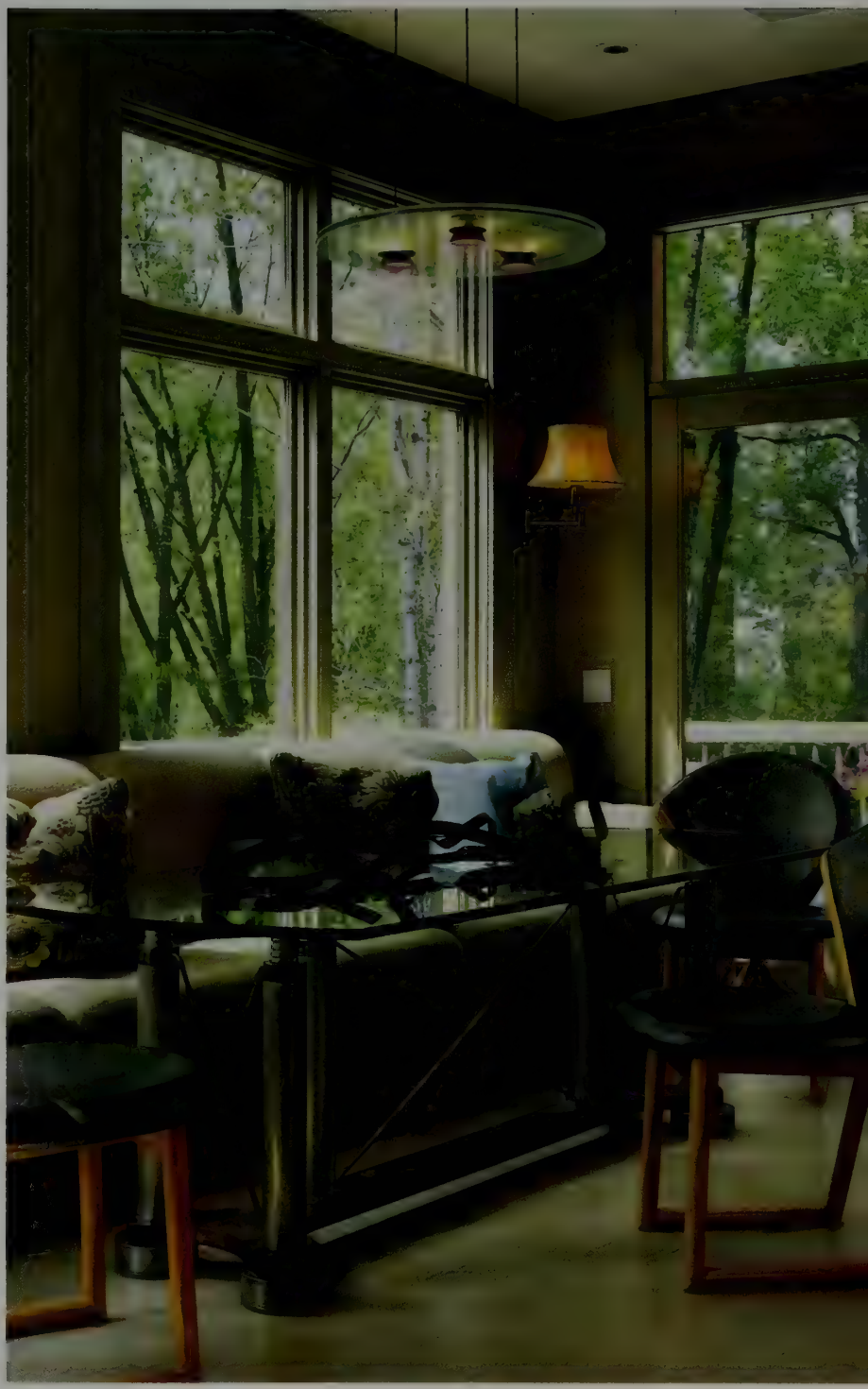
The most distinctive room in the house is the great room, or formal living room, where the designers' talents and the only distinguishing architectural element in this deliberately unobtrusive house—its two twenty-six-foot-tall peaked windows—come together.

"We could dictate colors and floor surfaces and furniture, but we really had no control over room size or architectural details," Weaver explains. "The challenge, therefore, was to create surface details that masqueraded as architectural details and to do something that made the scale of the room less intimidating."

Over the fireplace they added an eighteen-foot-tall mirror that repeats the shape of the windows at the room's ends. "We needed something architectural to balance the windows," says Weaver. "The mirror seems sculptural."

To unify the vast space, the designers opted for a neutral palette—from walls to floors to furnishings. "Because of its size, we didn't want to use bright colors in the great room," notes Leavitt. "It called for natural walls, bleached floors. Also, with all the windows, we used few colors that would keep the eye focused indoors." "Since the woods outside are changing colors all the time, we thought *they* should stand out," Weaver adds.

To give the room variety as well as character, Leavitt and Weaver created a cowskin rug that defines the middle of the floor. They also mixed fabrics such as silk velvet, suede and needlepoint and covered a prominent sofa with the reverse side of a zebra fabric. "It's less severe and more woven-looking," says Weaver. "Texture does the same thing as color in terms of interesting the eye."



"If you have something hard and shiny in a room, you need something soft or ancient and crumbly to balance it," says Weaver. ABOVE: In a small dining area, Leavitt and Weaver offset a skirted banquette upholstered in gros point from S. Harris with a copper-and-steel glass-topped table; both are of their own design.

"The challenge was to create surface details that masqueraded as architectural details," Weaver explains.

OPPOSITE: To dramatize the clients' twelve Calder prints, the designers clustered them all in the dining room. "We didn't want to dissipate their impact," explains Leavitt. Glass accessories—which pick up the primary colors in the prints—are from Tiffany's. In the living room are a metallic-leafed console and mirror by Leavitt/Weaver.



ABOVE: "The clients we appeal to have androgynous taste in environments," observes Weaver. "But we wanted to make the bedroom more feminine than the rest of the house, which turned out on the masculine side. The botanical prints soften the space." Lee Jofa fabric is used for the striped Roman shades.

The designers employed similar techniques to transform the bland master bedroom. "It was dullsville," says Leavitt. "So we used textured wallcoverings in two colors—two walls are celadon and two are taupe. The rug is gray and taupe." They even went so far as to add a bit of color to seven botanical prints that hang throughout the room. "Just as we were framing them," recalls Weaver, "we realized they'd look better if they were softer. So we got out our watercolors and pastels and touched them up."

"We're very hands-on decorators," explains Weaver. "We get in our shop and mix paints, and we get down on the floor in the metal shop and work with the welders. If we're too tied to a plan on a piece of paper, we're not learning. When we can reinterpret ideas as we're creating—whether we're in the shop or installing a design—we come up with something stronger." □



ABOVE: "The smoothness of the carpeting, the leather and the mohair against the medium-textured wallcoverings gives an interest to the bedroom that you usually get through architectural details, such as trims and moldings," says Leavitt. Century sofa. Bedcovering is linen chenille from Twigs.



"Texture does the same thing as color
in terms of interesting the eye," says Weaver.

ART:
20TH-CENTURY BRITISH PORTRAITS
INCISIVE RENDERINGS BY MODERN MASTERS

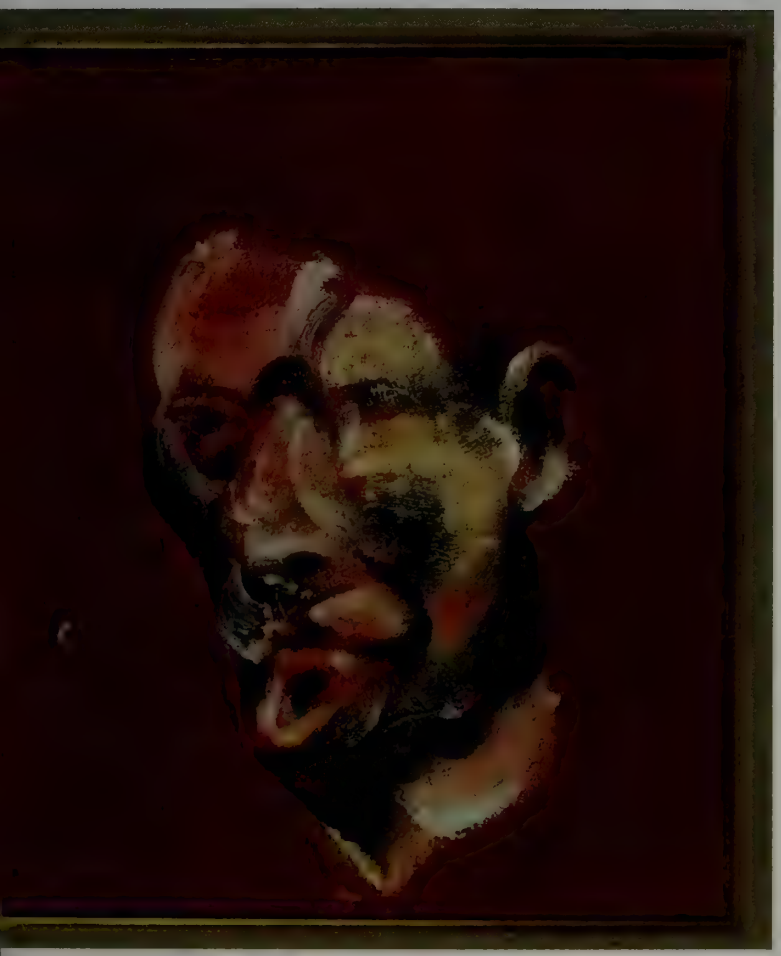
TEXT BY CHRISTOPHER FINCH



The dominant art movements of the twentieth century have not given much encouragement to the art of portraiture. Picasso, it's true, made superb likenesses throughout his career, and more recently, Chuck Close has virtually reinvented the concept of the portrait within a modernist context. As Close has shown, in an exhibition he curated for New York's Museum of Modern Art, many modern masters did in fact make portraits, but with few exceptions they were secondary manifestations of careers devoted to very different ends. It could even be said that the avant-garde pressures that have shaped the cultural climate of the century have actively discouraged the idea of portraiture as a suitable activity for the serious artist. Only in the field of photography has the portrait been entirely respectable.

If there is one place where the painted portrait has thrived during the twentieth century, it is Great Britain. The British art world has not been immune to the currents of international modernism, but it has never submitted to them easily. Somehow the aesthetic values of Camden Town and the Fulham Road have always managed to hold their own against cultural onslaughts from Paris or New York. In the first half of the twentieth century, when modernism was on the rise, those parochial influences led to a kind of provincialism that was at worst drably innocuous but at best winningly eccentric. In the second half of the century, as the international proponents of modernism slowly lost their certainties, the refusal of British artists to submit to foreign ideologies began to pay solid dividends. As the idiosyncratic came to be valued above the didactic, and various kinds of realism became respectable once more, the School of London began to look extremely interesting.

In the early years of the century British portraiture was emerging from the formidable influence of John Singer Sargent, long resident in London.



Bacon established himself as the first British painter of the century to be recognized as an international force.

Three Studies for Portrait of Lucian Freud, Francis Bacon, 1965. Oil on canvas; each panel, 14" x 12". In a series of 1960s portrait studies, Bacon, who often painted close friends, explained how he would "distort [his subject] far beyond the appearance, but in the distortion . . . bring it back to a recording of the appearance." Marlborough Fine Art Ltd., London.

By then Sargent had grown weary of flattering his wealthy clients and increasingly devoted his time to watercolor landscapes and large-scale mural projects. He had no immediate successor as a glorifier of high society, but there were plenty of capable portraitists waiting in the wings, ranging from William Orpen (later Sir William) to Walter Sickert.

While by no means a follower of Sargent's, Orpen was another master of sleekly rendered surfaces. His portraits rarely show much psychological depth, but his feel for flesh and fabric was superb, he understood how to stage a portrait dramatically, and his work encapsulates the aura of a lost and perhaps more civilized era. (He was fond of painting group portraits set in such elegant locations as the Café Royal.) Sickert's portraits, on the other hand, belong to the modern world. The most substantial British painter of his generation, he remains best known for his genre scenes. His portraits are really an extension of those paintings. Instead of posing his subjects against silks and satins, he shows them as they might appear in the snug bar of a pub or in the living room of a modest London row house.

The man who emerged as the most celebrated portraitist of the period, however, was the Welsh-born Augustus John, an enormously gifted draftsman and a bravura painter who had absorbed lessons of many periods, from the Renaissance to Postimpressionism.

Flamboyantly bohemian—given to wide-brimmed hats and flowing cloaks—John came to prominence while still a student at the Slade School and was looked upon, in the years leading up to World War I, as the personification of artistic rebellion. In retrospect this is difficult to credit. His work is, in fact, rooted in a sensibility that had been overturned by the Impressionist revolution. Yet he was at his best so good at what he did that he remains of interest today. His later society portraits tend toward glibness, but his likenesses of cultural figures



ABOVE: *Portrait of John Craxton*, Lucian Freud, 1946. Oil on canvas; 9½" x 7½". "I work from the people that interest me," said Freud, whose paintings have a pervasive autobiographical bent. A portrait of his artist friend John Craxton reveals the exactitude of Freud's 1940s works, in which he reproduced "every eyelash, each texture, every nuance in the reflection of the sitter's eye." Jonathan Clark Ltd., London.

OPPOSITE: *The Seated Woman*, Gwen John, circa 1920. Oil on canvas; 10½" x 8½". After winning a prize for figurative composition while a student at the Slade School, John studied at Whistler's Académie Carmen, developing her subject matter of interiors, young women and nuns. *The Seated Woman* is among a group of ten nearly identical works featuring the same model. Browse & Darby, London.





ABOVE: *The New Home*, Walter Sickert, 1908. Oil on canvas; 20" x 14". Influenced by the modern subjects of Degas, Sickert preferred to portray worn-out London lodging rooms and their inhabitants rather than luxurious drawing room settings. In the Camden Town area of London, the artist found the "ready-made" life that inspired many of his urban and domestic scenes. Ivor Braka Ltd., London.

OPPOSITE: *Self-Portrait*, Sir William Orpen, 1912. Oil on canvas; 23¼" x 19¼". Like much early-19th-century Irish art, Orpen's portraits were literary in nature, often depicting characters from Balzac or Chardin. In a 1912 self-portrait, Orpen is dressed as a "playboy of the Western world"; his gaze and dramatically angular facial features add to the theatricality of the painting. Pyms Gallery, London.

such as George Bernard Shaw and Dylan Thomas demonstrate both virtuosity and psychological penetration.

As retiring as her brother was extroverted, Gwen John—two years his senior—was a student of Whistler's and a protégé of Rodin's. Living quietly in France, Gwen John produced, before her death in 1939, a modest, low-key body of work that includes fine genre portraits of young women, children and nuns. Almost ignored during her lifetime, her work is now prized and, in retrospect, seems far more relevant to our times than that of her sibling.

Augustus John's successor as star student at the Slade was Percy Wyndham Lewis. In the period immediately preceding World War I, Lewis was the loose cannon of the British avant-garde, founding the Futurist-inspired Vorticist movement, editing its noisy pink broadsheet, *Blast*, and generally manifesting himself as a thorn in the side of the cultural establishment. Lewis was the first British artist to fully embrace nonfigurative art, but his return to figuration came quickly and without equivocation. Although his novels and satirical pamphlets sustained his reputation as an intellectual gunslinger, his paintings became more conservative, partly as a consequence of his experience as a war artist. Cubism remained an influence, but it did not interfere with his growing interest in portraiture, and he painted some of the most incisive British portraits of the twenties and thirties, including memorable like-

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Orpen's work encapsulates the aura of a lost and perhaps more civilized era.





UMBRIAN SCENARIO

A THEATER COUPLE OFF BROADWAY

ARCHITECTURE BY DOMENICO MINCHILLI TEXT BY WILLIAM WEAVER
PHOTOGRAPHY BY PETER AARON/ESTO

The Connecticut house wasn't working. It was a bit too far from New York, inconvenient for weekends. At the same time, New York was too close: When they did manage to steal a few days in the country, the city and its concerns could intrude all too easily. He is a successful theater and film producer; she is an equally successful playwright and screenwriter (particularly in demand as a script doctor). Though they avoid Broadway glitz and keep their distance from charity balls and tinseled ceremonies, they are usually involved with several projects at once.

Italy was always in the back of their minds. He had driven an ambulance there during the Second World War, and they had been there together for vacations and for short, restorative hops. It was on one of these brief trips that, by chance, she saw—and promptly decided they should buy—their house in Umbria, near the austere, historic town of Todi. Both had succumbed to the attraction of the rough Umbrian hills, and to the green-and-gold landscape punctuated with solid farmhouses built of the rosy-pink local stone.

She calculates she had decorated eight of their residences (including apartments) before the Umbrian adven-



"We just jumped off the high board in taking it on," says the American owner of a house in a small village outside of Todi, Italy, that she designed as a retreat for her family. ABOVE: A convent in the early 15th century, the house, recently renovated by architect Domenico Minchilli, lies to the right of the church. RIGHT: In the living room, a collection of Japanese masks—possessing "a distinct comic attitude," she says—is over the sofa. The demilune tables are 18th-century French.

ture. But this was one of the most challenging. The building had not begun its life as a private home; originally —and that means in the early fifteenth century—it had been a convent. Although centuries ago it passed into the hands of the family that had hung on to it until selling it to the New York couple, it retained the less-than-inviting features of the convent: gloomy corridors, too many small rooms and a sort of righteous drabness. All of this had to go, and the Roman architect Domenico Minchilli, a specialist in restoring central Italian country houses, was called in. "Domenico has wonderful taste," the wife says, relaxing in the spacious, restful living room. Then she adds, with a self-deprecatory laugh, "Or, anyway, his taste is the same as mine."

Another participant in the project was a local contractor, Dante Nullo, who also has long experience in restoring old farmhouses for high-level immigrants. "He was the one who submitted the highest estimate," says the wife, "so I figured it was the most realistic." An assiduous visitor of demolition sites, junkyards and private auctions, Nullo found a variety of useful elements that he incorporated into the design of the house: fireplaces, banisters, terra-cotta tiles, old basins and doors. (Even now, when the job is officially finished, he turns up on occasion with a present, another objet trouvé that his keen eye has already assigned to an empty niche or a bland corner that needs enlivening.)

When Nullo and Minchilli knocked out the many partitions, the house acquired simplicity and elegance. Then another challenge arose—the fight against pretension. "As the basic structure emerged," the wife recalls, "my heart occasionally sank, and I'd say to my husband, 'Hell, it's getting *grand*.' " Old buildings have a way of asserting themselves, but the house, now occupied, doesn't give the impression





When they knocked out the many partitions, the house acquired simplicity and elegance.

"We came up roses," says the owner. "The layout of the house works brilliantly for us." ABOVE: A framed English needlepoint hangs over a 19th-century Umbrian sideboard in the dining room. Cast-iron dogs ("They were outside; I thought they'd be fun to sit on near the fireplace") stand before a fire surround made of 17th-century bolection moldings. The chair slipcovers were fashioned by a local artisan: "My dear Bruna—she'll try anything, and she always succeeds."

of grandeur. Rather, there's a sense of solidity and protectiveness. The convent has transmitted its function as refuge.

As one approaches the village, the house can be seen next to the church, clearly dominating the tiny hamlet. And yet it is detached, especially because of its fortresslike walls. The walls on the first floor are so thick, in fact, that when the owners insisted they needed a larder off the kitchen, the architect—reluctant to alter his carefully laid-out, handsome room—was able to scoop a generous walk-in storage room from an interior kitchen wall.

The gently arched front door is quite understated. Visitors sometimes hesitate to ring the bell, looking for a more imposing entrance. But its plain dignity is a part of the house, and beyond it, one finds an entrance hall that immediately sets the eclectic tone of the interior. The red-tile floor—classic in central Italy—has outcroppings of live rock left exposed as a reminder of the building's antiquity.



Above the rocks, the framed pages of a 1920s British comic strip (*Buster and his Goat*) are not a contradiction but a deliberate, welcoming touch of humor. "We had to make a joke right at the start," the wife explains.

"When we first saw the place, it looked so simple," she says. "Because it was square and solid, I thought it would be a breeze to furnish. I'd just shove in all the old bits and pieces of furniture from our house in Connecticut, which we'd sold a few years earlier." But in the end, the Connecticut contribution was a lesser determinant; it is as if the house itself had gradually found the contents that were right for it.

The fireplaces came from Viterbo. Two were installed downstairs, in the living and dining rooms, and one in the master bedroom, which is also a sitting room. When the upstairs fireplace turned out to be contemporary, its blotted escutcheon was accepted with equanimity. As one member of the family optimistically put it, "Even fake antiques age eventually."

The soft yellow of the living room walls—a departure from the white interiors typical of Umbria—was achieved after many patient color rehearsals. It suggests sunny days and is an ideal background for the painting by Dwight Mackintosh (a member of the American outsider art movement) over the mantel and for the bright array of Japanese masks above the sofa on the opposite wall.

A paler shade of yellow carries over to the dining room, which even on winter days is filled with light. The washed

BELOW: "As charming and delightful and inventive as Domenico is, we had small rivers of blood over the kitchen," the owner says. "But I knew *I* would be the one spending time here. We worked it out together: He loves it now." The antique French chopping block was found, complete with the original knives and cleavers, in Virginia.







gray sideboard (one of Nullo's finds) does nothing to darken it, and the two black cast-iron dogs—brought from the dismantled Connecticut house—enhance the room's friendliness. The *faux-marbre* table designed for the room was made in Rome, its elliptical shape echoing the curves of the marble-topped side table and the gilt frame above the fireplace.

The house is, in a sense, several houses. Because of the cold winters, the owners gave considerable thought to the question of heating. They decided that all three floors should be capable of being heated separately. So the second floor—with its own kitchen (small, but "larger than the one I have in New York," the wife points out), a library/sitting room, the master bedroom and two dressing rooms—is independent of the larger-scale, harder-to-heat first floor.

Originally, the guest bedroom was intended to be their daughter's room. But before the house was completed, the daughter had married, and she now has a pair of one-year-old twins. Fortunately, a two-bedroom apartment had already been created, in an L-shaped wing connected to the main

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"The house *embraces* guests," notes the owner. "It virtually eats them up." OPPOSITE: Minchilli found and restructured old beams for a guest bedroom whose roof had fallen in; a steel tie bar holds the massive timbers in place. "The two slit windows provide what seem like perfect little Renaissance paintings," the owner observes. An early-19th-century American quilt covers the bed. LEFT: The mirror above the basin, which is located in a guest bedroom, is set in an antique door that opens to the stair and hall. The lanterns are Roman.

BELOW: "We wanted to keep the feeling of an old, broken ruin," Minchilli says of the rear elevation, where the pool projects outward from the former tower. "One day the workers were about to attempt a finished look. I got there just in time so that everything was left ragged."







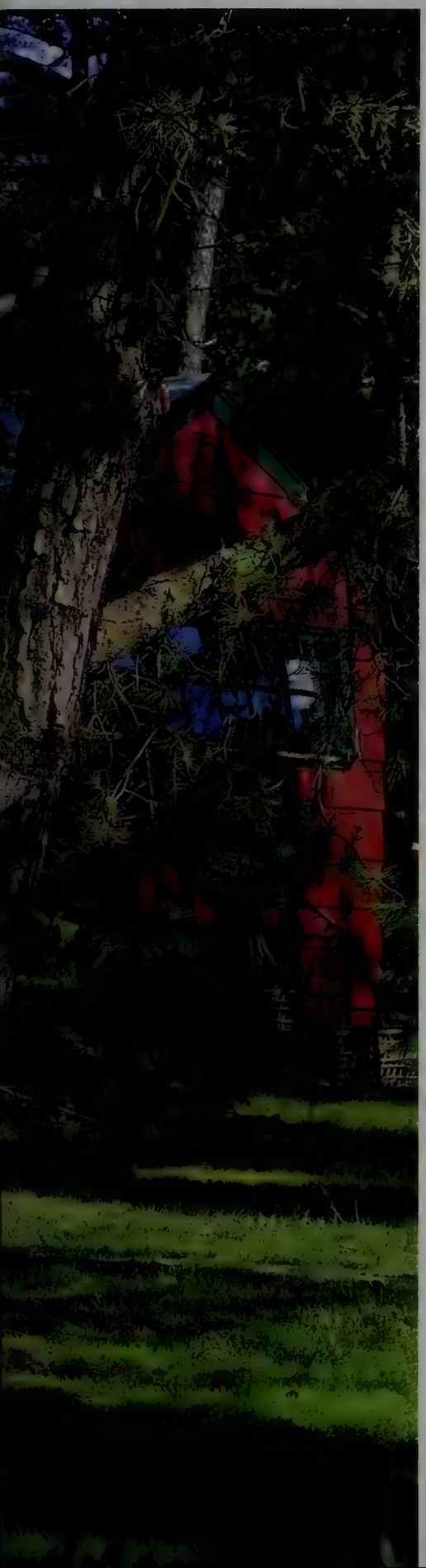
"The whole point of being in Italy is not being in New York," says the owner, whose office is to the left of the courtyard. The main house, at right, extends into the wing encasing the arched passageway, where it adjoins a second-floor guest apartment. "We replanted the old olive tree, praying that it would find its new environment congenial." INSET: The pool, a third of which lies under the beamed roof, borders the entrance hall.

SUMMER CAMP ON LONG ISLAND

A DESIGNER'S FLEA MARKET FANTASIES ANIMATE HIS RESIDENCE IN SOUTHAMPTON



INTERIOR DESIGN BY ANTHONY BARATTA
AND WILLIAM DIAMOND
TEXT BY STEPHEN DRUCKER
PHOTOGRAPHY BY BILLY CUNNINGHAM





"My objective was to transform a fishing cottage into a scaled-down version of an Adirondack camp," says Anthony Baratta of his Southampton summer house, which he designed with his friend and partner, William Diamond. LEFT: The 1950s cottage is nestled in a grove near the Great Peconic Bay.

ABOVE: "The living room incorporates a variety of Victorian, Adirondack and folk elements, brought together by the bold palette," Baratta says. Vintage photographs of national parks and a birch camp sign are placed above the mantel, which is bracketed by a model lighthouse and a twig rocker.

The rainbow is different on the East End of Long Island. Every weekend, fashionable New Yorkers who wear black all week long cut loose in the Hamptons in a thousand shades of greige. Among all their gray-shingled houses with stark white trim and Terminator-black cars in the driveway, there is one house with red shingles and a green roof and a living room that always looks like Christmas and a porch where every day is the Fourth of July.

"I like to walk into a room and be happy," says designer Anthony Baratta. His two-bedroom house, built in the 1950s in a grove of pine trees, was originally a fisherman's cottage, and the first owner's reels still stand beside the door. Baratta's house is the sum of many such little fantasies.

Of course, designers sometimes have the hardest time realizing their own fantasies. "I just started buying whatever I liked," Baratta says. "After two years I had amassed lots of funky things, but I didn't quite know what to do with them." He turned to his friend and business partner, designer William Diamond.

"Bill, help me do something."

"Tony, I think you should paint the floors. *Red*."

"The minute he said it, I knew he was right," Baratta recalls. "Red is a neutral. I love the warmth of it."

(Should you ever decide to paint your floors red, do not be surprised if a neighbor calls to inquire if everything is all right, because your house is glowing pink as a toaster through its windows.)

"The red floors were a breakthrough," says Baratta. "Red makes demands. Everything else had to be just as strong."


FIRE



Photographs in rustic antique and tramp-art frames surround an antique gun cabinet in the living room. A pair of Victorian oval-back chairs complement the Victorian settee. The checkerboard pattern is made up of hand-pieced fabric, including red sailcloth from Henry Calvin.



"The den was originally a small bedroom, and it underwent the most extensive renovation in the house," notes Baratta. "The idea was to make it look as though it had been converted from an existing porch." Cedar tongue-and-groove on the walls provides a warm backdrop for a hickory rocker and a collection of wicker. Plaid from Brunschwig & Fils.

Strong, as in forest green. And so the designer arrived at the palette of his house, which reminds him of the Scotch plaid of an old metal picnic basket, and other people of Christmas. "Fine with me," says Baratta. "What happier association could a person have?"

The red-and-green box check on a nineteenth-century Rococo Revival settee is so overscale that it had to be pieced together like a quilt. Another settee is green with red gimp; various chairs wear bold red stripes; here and there, a tartan pillow; and it all sits on a rug that looks like summer's ripest slice of watermelon.

"We like to take traditional forms and ideas and shapes and infuse them with a modern conception," Baratta says of his partnership with Diamond. "We make things larger than life . . . cartoonish. A person can identify the shape and the form, but we shake it up, make it graphic. The form and what's covering the form dance around the room."

Here the forms dance around collections of tramp art and model lighthouses and western Americana and rustic furniture "whose knots tell stories," almost every piece a trophy collected from flea markets across the country, but Brimfield, Massachusetts, in par-



"I wanted the master bedroom to feel like a log cabin, accented with western-style furnishings and American folk art," the designer says. A 19th-century Welcome sign from Bucks County is mounted above the bed; at the foot of the bed is a 19th-century potato harvest basket. A cowboy lawn sprinkler wired as a lamp stands on the table in the corner.

ticular. "This house represents ten or eleven years of getting up at five-thirty in the morning and shopping on the fields of Brimfield," says Baratta. "It's not the sort of house that could be done overnight.

"Brimfield is such an inspiration," he adds. "You see things differently when you shop that way. Objects aren't colored by the dealer at five-thirty in the morning. You have to take chances. You don't have time to think too much. You just go with your taste."

In fact, Baratta's taste is quite consistent. Again and again he is drawn to the best examples of Victorian, Adirondack and fifties furniture, folk art and roadside artifacts. Where and how they will be used, however, is anybody's guess. As surely as Baratta's 1950s house on Long Island is furnished with Victorian pieces, his Victorian apartment in Manhattan is furnished with fifties pieces. And although William Diamond Design is known in New York for its penchant for the nineteenth century, the firm is currently refurbishing the Eden Roc Hotel in Miami Beach, a masterpiece of fifties baroque by Morris Lapidus.

One simply has to have the courage to see a fantasy through in

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ABOVE AND COVER: "The front porch functions as entrance hall, sitting room and summer dining room," says Baratta. "It's a year-round celebration of the Fourth of July." A World War II army-issue flag hangs above a work-table and a set of cushioned twig chairs. Model lighthouses punctuate an arrangement of Adirondack chairs.

HISTORICAL ALLUSIONS
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the sound system; behind it, on either side of a mirrored recess, is stored a vast quantity of compact discs.

Whitcomb's bedroom offers a more private sitting area, where some of his books are kept. Designed with the help of Jeremiah Rusconi, who advised on the room's Greek Revival details, the space features four French doors from a house in Phoenixville, Pennsylvania. Their shutters were used in the bath and the dressing room as closet doors. New louvered shutters were built for the exterior to better modulate the daylight.

"Some of my friends tweak me," Whitcomb admits, "because when I left the millhouse where I used to live I said I wanted a one-room house—a philosopher's house. But this, at least, is an all-purpose room," he says of the combined kitchen and dining room. Intricate geometries abound in the six-sided space, which features a rectangular skylight set within a trapezoid. This is the informal center of Tailings: There is a fireplace, a table that can seat ten and an open kitchen with granite counters from which one can gaze through glass doors to a lawn overlooking the Hudson. The floor is made up of fifty-one-inch squares of slate, each weighing 425 pounds, that were recovered from the restoration of the New York State Museum. The poured-cement slabs of the fireplace and the appliances make the space unmistakably contemporary.

Everywhere one turns, nature has been invited in to mediate the architectural intent and to keep it modest. Whitcomb has cleared the wooded slopes surrounding the property to open allées to the river and the valley below. There is not a single room in the complex without a view; even the shower in the master bedroom pavilion looks onto a nymphaeum of columns.

"People in big cities get separated from the natural world," Whitcomb observes. "Nature is the source of all beauty if you look at it carefully. Even gray days are beautiful if you put yourself in them." □

CAPTURING THE SKY IN CARL SAGAN'S ITHACA, NEW YORK, STUDY
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like the way they work together—it's like the way we work together."

Jullian, an expansive, philosophical man who likes to say he is "not an architect with a capital *A*," adds, "Carl and Ann understand that architecture is as much about the fabrication of poetical facts as it is about building."

It is a tribute to the architects' talent and to the strength of their relationship with their clients that, although Sagan and Druyan initially requested a modest—albeit mechanically and structurally complex—renovation, they "went out on a limb," as Pendleton-Jullian says, and designed an entire new house. It would be cantilevered off the hillside below the temple "like Aladdin's carpet," says Jullian. "They presented a model to us, and it was spectacular," comments Sagan, who asked the architects to complete their work on the temple before embarking on the design of the new house. (Meanwhile, the existing house was demolished, and Sagan, Druyan and their two children moved to another one.) For the time being, the temple was to be a very private study, or, in Sagan's words, "a place to which we can disappear."

Sagan and Druyan could disappear into the temple only if each had a separate work space—so the architects designed a small rooftop study for Druyan. Images of canal barges, and of boats on the lake, inspired the creation of a structure clad in teak, which will weather nicely to a shade of gray that blends with the temple's limestone walls. Inside, it is designed to be experienced at both sitting and standing heights. At the former, it is an intimate enclosure of ash bookcases and carefully framed views of trees and sky; at the latter, the view includes the roofscape and the landscape beyond.

In contrast with the small scale of the studio, the temple's grander main space is, says Jullian, "a receptacle of light," in which light "becomes an inhabitant of the space." Three skylights were added to the roof; one is a skewed square, a sort of "solar clock," in the architects' words, that throws a moving rhomboid of light across the room during the day. (At some point Jullian will design a sculpture he calls a "celestial machine" to be placed atop the skylight.) The other two skylights, long and narrow, were cut along the edges of the roof; when the sun at its most intense shines through them, "it makes the inside walls look like outside walls," Jullian observes.

New openings were carved out of three sides of the building, and the west and north walls contain large pivoting panels framed in steel and concrete. The panel on the west wall, made of glass and teak, has a round window that projects an arc of light into the space as the sun sets. The north wall panel, made of steel with a glass door, is painted white (for day) on one side and black (for night) on the other, and opens onto a balcony. Sagan likes to walk while he thinks and dictates, so the temple is designed for circulation. On the east wall, two smaller openings serve as settings for sculpture and tie the interior to the outside in terms of space and color.

Color is an important aspect of the project. The scheme, devised by Jullian, is based on a "meeting" of the cooler Corbusian palette with Miró's hotter one, and the white walls of the temple's interior are punctuated by what Pendleton-Jullian calls "moments of color." For example, the skylight opening in the bath, painted yellow, green and an intense red, becomes a kaleidoscope with sunlight and mirrors.

The dialogue between the temple's historicist exterior and the modernist interior is certainly not a new idea in design, but here it is overlaid with a poetic use of light. With an understated finesse, the architects punctured the monolithic temple walls with steel, glass and concrete to transform what once must have been a gloomy interior into an explosion of light and air. The drawing and banner by Miró have a home that matches, in Druyan's words, their "spare, almost telegraphic beauty." It is a space Sagan describes as "magnificence without pretentiousness," and where, he says, "I feel obliged to do high-quality work." □

ON THE WATERFRONT

JOHN AND ELINOR MCGUIRE
continued from page 85

Myung Jin, Chinese storefront panels. But there is another echo heard there, one that belongs to the old yacht club and to an older California. The indoor courtyard is paved with Yosemite slate, and on it is a table, designed by John McGuire, fashioned from three massive walnut slabs, dovetailed together by Ole Lautsen. Wherever you

"When the tide comes in," Elinor McGuire says, "you can see the fish below the house."

turn in the house, your eye comes upon a balance of delicacy and massiveness, of complexity and simplicity. This is also true in the garden, which is edged with rosemary near the road and cypress near the water, and along the shaded walkways, which are lined with a fence made with bronze rollers taken from a plywood mill in Oregon.

That balance of complexity and simplicity is what you see, too, looking out from the windows or from the walkways or from the garden. Across the lagoon, harbor seals pup in the spring, and you can hear their songs from that lost coast. Herons and egrets winnow the shallows, and innumerable shorebirds strut along the mud, picking out a trail that looks like tracings in a piecrust.

You cannot watch for long without forgetting where you are, no matter how appealing the house itself—and that is perhaps the best test of how a house suits its natural setting. When a duck dives near one of the old telephone poles stained black with creosote and time, you find yourself wondering where it will surface. A moment passes, the ripples fade away, and you find yourself holding your breath with the duck, which is somewhere down there in the salt water, perhaps under your very feet. □

GLORY DAYS

A PENTHOUSE ABOVE CENTRAL PARK
continued from page 91

a sense of flow and air." The dressing room has a row of mirrored closets. "The client wanted a big bath since he likes to relax in the tub and look at the view," says de Guardiola. "We enlarged the space and surfaced the floors and walls in honed French limestone. French doors open to the terrace."

The bedroom continues the understated yet luxurious theme of the public areas. A bed upholstered in coffee Ultrasuede faces a French Art Déco chest that has been refitted to hold a television and a VCR, which rise mechanically at the touch of a button. A muted peach wallcovering mimics the look of burlwood. A fireplace with a simple limestone mantel that duplicates the one in the living room is centered between the two windows.

But the zenith of the apartment is the glass conservatory. Terrazzo-floored with a cotton-covered banquette designed by Parish-Hadley, French rattan chairs and a bar, it was originally conceived solely as a space for entertaining. But the owner asked for a television upstairs, and now

"We used a collection of Berenice Abbott photographs as a jumping-off point."

he often uses the room by himself.

He does entertain frequently, however. "I usually invite between six and eight people once a week for dinner," he says. "But after the place was finished I wanted everyone to see it, so we set up two tents on the terrace, and I had three hundred people here. It was a beautiful September night, and my guests were inside and outside. I was amazed at how easily everything flowed. It's a real testament to the talents of the architect and designers. Not a square foot is wasted in this apartment." □

ANTIQUES

NORTHERN EUROPEAN FURNITURE
continued from page 98

at the royal armory in the town of Tula in western Russia. In style, Tula furniture represents an amalgamation of French and English influence, the latter from the designs of Matthew Boulton in Birmingham. It was regarded as very rare even in the eighteenth century.

The Swedish and Danish courts played an important role in bringing French Neoclassicism to the north. Gustav III promoted it by hiring architects and cabinetmakers who had studied in France. Georg Haupt worked in Paris and London before returning to Stockholm in 1769 on a royal appointment to direct a large workshop that produced furniture in the fully developed Louis XVI style, with very fine-quality marquetry and gilt-bronze mounts.

Gilt drawing room chairs in Sweden generally followed French models, whereas dining chairs, painted gray or grained mahogany, were frequently after the English designs of Hepplewhite and Sheraton. The Pompeian style was introduced by Louis Masreliez, the leading decorator of the late-Gustavian period, who designed interiors at several royal palaces. For the king's pavilion at Haga in 1790 he created the stylish klismos chair, with concave back and saber legs, which derives from ancient Roman forms.

In Copenhagen, the dual influences of France and England were advanced respectively by the Danish Academy, which had a strong impact on Danish and Norwegian furniture well into the nineteenth century, and by the Royal Furniture Emporium, which encouraged craftsmen to work in the English manner. The popularity of English furniture in Copenhagen at that time also contributed to the full assimilation of this style into Danish furniture.

For all the many stylistic variations, the common note in much northern European furniture of the eighteenth century is a distinctive sense of refinement and design that continues to explain its widespread appeal. □

RESTORING A CENTURIES-OLD MINKA
continued from page 116

ably the country's most aesthetically accessible textiles. Though decorative in style, they were used as functional objects such as futon covers, kimonos, horse trappings and wrapping cloths. Today they are draped and suspended throughout the Katoh farmhouse.

While she still is interested in *tsutsugaki*—she has a very large collection—Amy Katoh says her tastes "have become rougher and rougher," taking her in the direction of farm clothes. "I like primitive things and the spirit they possess," she explains. "Some of these farm clothes, for instance, have generations of patches on them that exude the souls of the people who stitched them."

More recently, she has begun collecting rags, which are "very *in* at the flea markets right now," she notes. "I'm also interested in ropes and different kinds of braided fibers, and how people used these objects in their daily lives."

Such primitive textiles—like the patchwork jacket the Katohs have displayed in their master bedroom—are decidedly a specialized taste. But they reflect the spirit of Japan's northern Tohoku region, which is Amy's favorite. "My heart lies in Tohoku," she says. "The things there have heart; there's an incredible endurance in them. These people had nothing more than hemp and bast fiber to keep them warm in the winter, and they used them in the most inventive ways."

Amy Katoh's interest in textiles has led her over the years to other crafts—among them, baskets, masks and paper lanterns. "Japanese women were making textiles in houses that had no electricity, so I became curious about different means of lighting," she says. Every room in the farmhouse is graced with examples of creative illumination—from wrought-iron lanterns to hand-carved wooden candle holders. In the evenings, Amy Katoh says, she lights them all, and enjoys the view of Mount Asama amid their glow. □

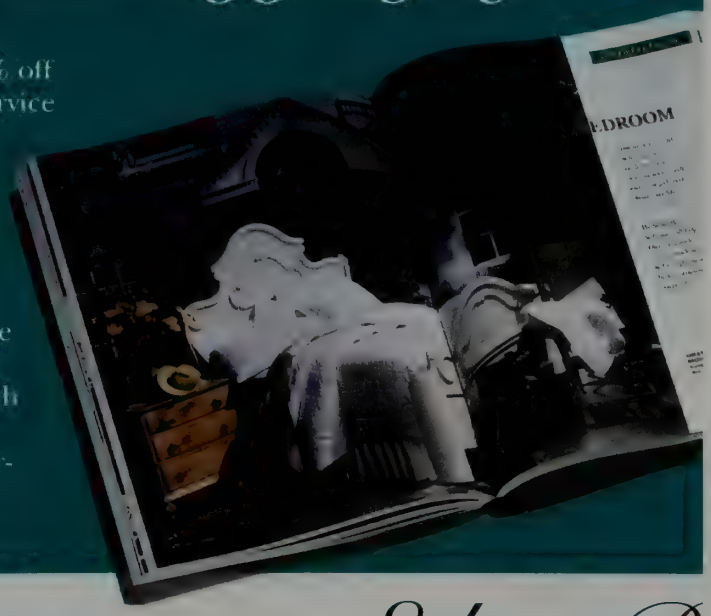


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THE DUKE AND DUCHESS OF ABERCORN'S IRISH COUNTRY ESTATE
continued from page 105

given the soft colors of summer's best old-fashioned roses. The west wing is part of family life again.

It has all been done with no dithering. "Be decisive," says Hicks. "That's the main thing." He's never still for long—there are always forays to the cellars and attics in search of treasures long forgotten. "That's the great magic of working on a house like this," he says. "We found whole series of busts, collections of porcelain, folios of sketches by Landseer and even some armorial braid that had been woven in the eighteenth century."

And now, even after those treasure hunts, there are still wonderful things up in the attics. Huge trunks and tin boxes are full of regalia—a hat worn by the first marquess as a Knight of the Garter, ermine robes and coronets worn at coronations. Guests find those, and suddenly there's an impromptu costume party that evening. "One friend so enjoyed wearing a coronet that he put it on again for breakfast," says the duchess. "We looked like a scene from *Alice in Wonderland*."

All of which is a reminder that the real treasure of such a house is the people who have lived in it. There was the eighth earl, who in 1779 began the original house, designed by George Steuart. That earl was known for his austere nature and was said to have made the grand tour "in so *perpendicular* a style as never to have touched the back of the carriage."

> "In Ireland it's essential to have a warm red room," says Hicks.

There was the first marquess of Abercorn, the man who in 1791 asked Sir John Soane to enlarge that first house from a bachelor's residence to a full-blown family home.

And there was the first duke, who in the 1830s called in Richard Morrison and William Vitruvius to give the house Neoclassical interiors. During that generation family life with fourteen children hit a fast pace. The duchess was frequently off on good works, dispensing to ailing cottagers a cordial that was said to have been one part iron water, five parts old whiskey, cardamom and ginger. "Her Grace's bottle" was said to have achieved "astonishing popularity and the most marvellous cures were ascribed to it."

That same couple ended life in apparently high spirits. She, at the age of eighty-six, taught a grandson how to walk on stilts in the garden, and he was known locally as "Ould the Deuk." During the evening every room in the house would be lit, as though the house were full of guests, while the two of them sat alone in the Long Gallery, playing chess.

There are no such echoing halls now. Family life is in full swing. Yesterday's summers on the lakes involved "The Ladies Boat," described in family memoirs as "a short tubby boat in which one could with safety have danced a fandango." Today's summers are more likely to be spent water-skiing. Yesterday's carriage house had a pony cart. Today's garage has a motorcycle. Yesterday's music was a player piano; today's rhythms are marked by a teenager's drums.

David Hicks returns to Barons Court every August to think about a different room—the music room is still to be done—and each time there is much banter. To each other they are not the duke and the designer but "Giant" and "Uncle," and after every visit they voice mock complaints: "David breezes in," says the duke, "rearranges everything so I can't find my books and if I could, I couldn't read them anyway because he's decided the lights are too bright in my study and taken all the light bulbs away. Whenever he visits we're exhausted for six days afterwards. But we couldn't have done without him. It would have cost us a lot more while we made mistakes—and we wouldn't have had such a good time." □

BLEND FOR LOS ANGELES
continued from page 111

welcomed the challenge to reconcile a penchant for "envelope-pushing" art (her husband's term) and a desire to establish a family "comfort zone" (her term). "The pieces that are here are what were most livable for *us*," she says. "The first thing that really didn't work was most of my photography collection." Then again, several Mapplethorpe works made the cut. Sophisticated but not too serious turns abound. A pair of glittery, bubbly lamps in the living room—two of several unapologetically glamorous Venini pieces selected by the designer—might bring to mind the sculpted hindquarters of a show poodle or, as Morton remarks, "something you'd win at a carnival." In the library, his wife's beloved pieces of Venetian glass play visual ticktacktoe with stacks of books on illuminated shelves designed to flatter the lustrous jars and bowls.

Hayes's designs for the house are made to unusually snug specifications. A thread of copper inlay in a leather-and-cherry tabletop faintly echoes the fine band of copper edging the fireplace in the library. Geometric cabinet pulls nearby are overscale and centrally placed to evoke "the medallioned doors of houses in the fifties," he says. Freestanding chrome sinks in the baths are contoured to recall "Long Island in the thirties."

So it was that the designer spent one week a month for close to two years in Los Angeles—and much of the rest of the time "glued to the fax." "I won't say it wasn't stressful," he says. "But getting into a rental and onto the freeway, turning on the radio—basically, I loved going out there."

Hayes will probably have another chance—although the ranch house remains a certain figurative distance down the road. For the moment, Morton and Donnelley-Morton are savoring the rewards of their efforts. They just bought their first piece of art together, a small painting by Ed Ruscha. Floating on a flat ground is one of the artist's boldly rendered iconic images: a crown. □

A DESIGNER IN SOUTHAMPTON
continued from page 145

every detail, and nothing stops Baratta. In his living room, for example, there is a wall of *National Geographics* bought in one swoop, not only because they felt so right but because Baratta wanted a big shot of yellow—"*that* yellow."

One bedroom was rebuilt to look like a screen porch that had been enclosed. It is planked with cedar and shellacked to impart just the right 1940s orange glow, and its windows are covered with the dark green shades that everyone remembers but that aren't made anymore, except that the words "not made anymore" are not in Anthony Baratta's vocabulary.

The master bedroom is dude ranch country, with exterior log-cabin siding for paneling. Old school roller maps have been mounted as window shades, and a 1950s lawn sprinkler in the shape of a cowboy with lariat has been recycled as a bedside lamp, with a whipstitched drum shade designed by Baratta.

One of the most whimsical expressions of Baratta's style is the guest bedroom. "It was the last room to be done, and I wanted to move in a stronger direction," he says. "I wanted to pare down the elements."

The elements of a successful guest bedroom usually tend toward items like thick terry robes, an abundance of down pillows and the newest, most provocative books. No, says Baratta, much better are a six-foot-long model airplane (red, of course) hovering over the bed, a romantic old sign from a gas station, a thirty-year-old chemistry set on a side table and a ceiling painted in a checkerboard pattern to complete the aerodrome theme.

"I want my guests to feel like kids," Baratta says.

For now the tabletops are full, the walls are full, the house is bursting. Unfortunately, there is always another Brimfield, and Anthony Baratta is always there, and that means another truckload.

"I keep one big storage room," he says. "But things just aren't happy in a closet." □



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ART: 20TH-CENTURY BRITISH PORTRAITS

INCISIVE RENDERINGS BY MODERN MASTERS

continued from page 130

nesses of Ezra Pound and T. S. Eliot.

Another Slade product was Stanley Spencer, one of the grand eccentrics of British art by the standards of any period. Celebrated and controversial because of his elaborate religious allegories, Spencer also painted startlingly frank full-length nude portraits that in their forthright sexuality anticipated later canvases by Francis Bacon and Lucian Freud.

At around the same time, the Bloomsbury painters were painting one another and other members of their circle. Both Vanessa Bell and Duncan Grant produced pleasant, informal portraits of figures like Virginia Woolf and John Maynard Keynes. Henry Lamb, on the fringe of the group, was a more interesting portraitist who occasionally excelled himself, as in his large-scale likeness of Lytton Strachey. More interesting as a group were the painters associated with the School of Drawing and Painting, which had been quartered on Euston Road at the northern edge of Bloomsbury. Two founders of the school—which closed in 1939—were William Coldstream and Lawrence Gowing, who established themselves as exponents of a kind of low-key, thoughtful portraiture that in terms of patient observation owed a good deal to the example of Cézanne.

In the decade following World War II the dominant British portraitist was Graham Sutherland, famous—or notorious—for the far-from-flattering likenesses he made of politicians and other public figures, including Somerset Maugham, Lord Beaverbrook and Winston Churchill. Not afraid to introduce a Cubist-inflected angularity into his approach to portraiture, Sutherland was in some ways the heir to Wyndham Lewis, though his canvases often tended toward excessive mannerism and theatricality.

While Sutherland garnered headlines, however, two far more consequential talents, Francis Bacon and Lucian Freud, were beginning to make themselves felt. Bacon had come to prominence in 1944, and after the war he gradually established himself as the first British painter of the century to be widely recognized as an international force. The existential rawness of his wrestling nudes and screaming clerics linked his work to the mood of the School of Paris, yet he remained quintessentially British, the kind of "difficult" cultural figure who seems to come along there in every generation to undermine establishment values. It could be argued that Bacon is not a true portraitist in that he ignores the traditional duty of rendering an immediately recognizable likeness. Still, his primary subject is the human presence, and he certainly intended many of his canvases to be taken as exercises in portraiture.

If a painter like Orpen dealt in terms of surfaces, Bacon seems at times to tear at the subject's flesh and expose muscles and nerve endings, not to mention emotions and neuroses. His sometime friend Lucian Freud contrives to combine the two approaches, dealing with appearances as intently as Coldstream or Gowing yet somehow exteriorizing the inner man. Early in his career he did this while practicing a kind of magic realism, portraying his subjects with an almost Pre-Raphaelite exactitude —combined with a paradoxical hint of distortion—that sometimes recalls the approach of Stanley Spencer. A fine example of this early style is his small portrait of Bacon in the collection of the Tate Gallery. His later style is characterized by a more physical approach, with juicy pigment building up surfaces that take on the appearance of living tissue.

The British portrait tradition by no means comes to an end with Bacon and Freud. To point to the most obvious example, David Hockney has painted some of the best-known portraits of the past quarter century, and his generation has produced other gifted limners, such as Patrick Procktor and Peter Blake. Given the sympathetic cultural climate still found in Britain, there is every reason to suppose that they will produce their own heirs. □

UMBRIAN SCENARIO

A THEATER COUPLE OFF BROADWAY

continued from page 137

house. The owners lived there during the restoration and decoration, and now the younger family stays there comfortably, with a separate entrance, a separate kitchen and a separate view.

The living and dining rooms of the main house open onto an ample, paved courtyard, with a monumental olive tree in its center. At the eastern end of the court, a sturdy flight of stone steps leads to the younger people's apartment. Facing the main wing, there is another building, a long, low construction, which is the wife's study. "I can get a lot of writing done there, surprisingly enough," she insists. It was formerly used to house animals (the owners call it the pigpen) and is now a spacious bedroom/sitting area that can serve as an extra guest suite.

The irregularly formed courtyard has the look of a small village square, and it is a great gathering place at midday or on cool summer evenings. The swimming pool is another meeting area, of course. Accessible from the entrance hall, it is, in keeping with the spirit of the house, both sheltered and exposed. It seems to grow

> It is as if the house itself had gradually found the contents that were right for it.

out of the craggy walls like a secret grotto. Then it stretches southward beyond the house into the garden, with its distant view of the Apennines.

The kitchen is also a rallying place, where daughter and son-in-law drift in from next door. The young husband holds one of the twins; his wife, the other. Disco music, played at a discreetly lowered volume, comes from a miniature boom box for the amusement of the toddlers. In another room, a phone rings and the babies' mother goes to answer. The owners can forget their earlier concern: The house is too full of life to be grand. □

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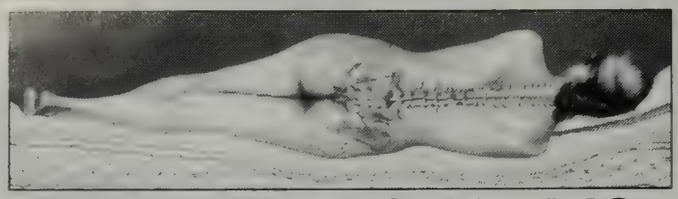
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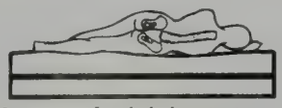
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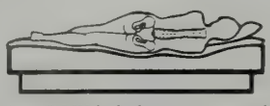


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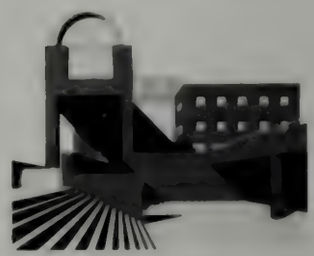


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518/828-1805

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Carleton Varney
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Robert McDonough
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617/242-0302

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Pages 126–131:
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Domenico Minchilli
Via Baccina 59
00184 Rome, Italy
39-6-683-22-06

Dante Nullo
Via Tiberina
06059 Todi, Perugia, Italy
39-75-894-33-10

Pages 140–146:
William Diamond Design
270 Lafayette Street, Suite 1510
New York, New York 10012
212/966-8892 □

Architectural Orders

"I'm going back to the starting point—Roman and Greek architecture," says **Eric Lansdown**, known for his fanciful, detailed architectural cabinets and aviaries that grace many a home (*AD*, April 1985). The San Francisco–based Lansdown even bought a house in Languedoc in order to be near to the ruins and museums he's studying. "I've always worked out of books and libraries—secondhand information. I want what I do to be fresh," he says. Details are important to Lansdown, who recruits his entire family to put the finishing touches on the ornamental aviaries, dollhouses and cabinets with architectural façades—down to the chipped bricks and stains. Most Lansdown aviaries are in the vicinity of $3,000, but for one commission he imitated an ivory finish on a customized birdcage with handwoven wiring that cost $20,000. Eric Lansdown, 2200 23rd St., San Francisco, CA 94107; 415-822-1325.



BILL EMBERLEY

"Pompeian Palace," a new architectural cabinet by Eric Lansdown

Cast in Stone



COURTESY PENNOYER CASTINGS COMPANY

Four ladies in an aristocratic enclave on Long Island's North Shore have banded together to reproduce the urns, plinths and planters studding the grounds of local estates. The partners in *Pennoyer Castings Company* are Laura Zambratto, Marina Warner, Mimi Littlejohn and Cecily Pennoyer (whose husband is a grandson of Stanford White). Made of lightweight bonded stone, the garden objects include reproductions of ancient stone urns, a Renaissance Florentine planter, birdbaths ornamented with otters or ducks and a set of ancient Chinese musicians. Pennoyer Castings Company, Box 597, Locust Valley, NY 11560; 516-692-7317.





ERIC BOMART

Secret Gardens

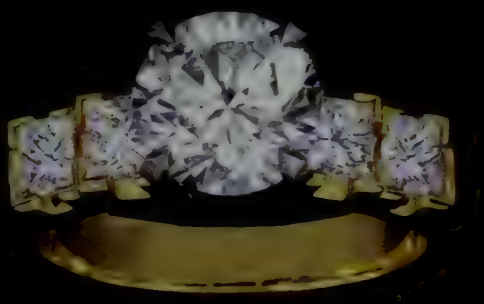
For the student of gardens, a rare opportunity: The Ecole Méditerranéenne de Jardins et du Paysage is holding a two-week, on-site course July 3–15 on the restoration of the private gardens of **La Serre de la Madone** in the French Riviera. Created in the '20s and '30s by American Major Lawrence Johnston, whose masterpiece is the gardens at Hidcote Manor, Gloucestershire, Serre de la Madone (above) is composed of more than ten distinctly different gardens. Among them are the Andalous garden, the French parterre and the Italian garden with Renaissance fountains and 19th-century statuary.

During the course, under the supervision of the Ecole's director, Arnaud Maurières, who oversaw the restoration of Serre de la Madone, participants will also visit six other private gardens, including Cap Martin's Villa Roquebrune, Le Clos du Peyronnet in Menton and Hanbury Gardens in La Mortola, Italy. Ecole Méditerranéenne de Jardins et du Paysage, Bastide du Peyrard, Grasse BP 62 06332; 93-40-19-50.

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De Beers

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His Waterloo

Around the time **Cecil Beaton** was designing the sets and costumes for *My Fair Lady* in the early 1960s, his friend the designer Felix Harbord was redecorating Beaton's London house. Since Beaton was going through a Professor Higgins phase, Harbord, inspired by the musical's 1910 mood, transformed the L-shaped living room into an English country house type of bathroom suite. It was a true "men's room," done in mahogany with brass fittings and incorporating an antique tub, wash cabinet and washbasin encased in mahogany. An elaborate wardrobe stood on one side of the spacious room flanked by mahogany shelves and cupboards with full-length mirrors on the insides.

Jane Lady Abdy entered the picture last year when she purchased the Beaton house and found the room exquisite but "very unfeminine" for her. "The tie racks are geared for a man. The shoe racks are big, for men's big shoes. It's got everything for the dandy," she says. So she had the suite restored to a living room and she's selling the bathroom, down to the fittings, for $15,000. Jane Lady Abdy, 71-930-2903.



COURTESY CECIL BEATON ARCHIVES/SOTHEBY'S

Detail of Cecil Beaton's mahogany bathroom suite, now for sale

Carbon Dating

Most designers, when they set out to create furniture, have a particular look in mind. In the case of architect *William Pedersen*, a boating buff, the goal was to engineer a series of chairs (right) and tables out of carbon fiber, the lightweight but sturdy material used in America's Cup boats. "The design process came out of the construction process," says Pedersen, who finished the furniture with a clear urethane to reveal the black metallic carbon-fiber exterior. William Pedersen, 212-977-6500.



COURTESY WILLIAM PEDERSEN

Weighty Fabrics

She's done fabrics for Brooke Astor's country house and been the favorite of such designers as Albert Hadley, William Hodgins and Steve Chase. But **D. D. Tillett** remains a well-guarded secret and a select producer of personally designed fabrics, silk-screened in her own shop and often hand-painted by her. Among the items in the repertoire are designs on silk, canvas, cotton and linen in a variety of weights and styles, e.g., sheer fabrics, batistes, lawns and chintz weights. "We are well known for subtle neutral colors," says D. D. Tillett, pointing out that she was one of the first to print a design in white on a barely differentiated natural-colored cotton, linen or canvas. Another distinctive characteristic Tillett design is hand-painted stripes. "Everything is printed to order, and we have no stock on hand," she says. D. D. Tillett, 170 E. 80th St., New York 10021; 212-737-7313.



Anglophile Finds

When Robert Lighton, a young retailer from Kansas City, took a trip to India a number of years ago with New York designer and family friend Thomas Britt, he found craftsmen who made Anglo-Indian furniture from old timber. Now he's opened *British Khaki*, a shop in SoHo where design partners Richard Gillette and Stephen Shadley, among others, find such delights as the "Rudyard Kipling Desk" ($1,310), the "Rawalpindi Retiring Chair" ($925) and the "Lord Mountbatten Tester Bed" (left, $3,230). British Khaki, 62 Greene St., New York 10012; 212-343-2299.

continued on page 158

The secretary started life as a portable writing table small enough to be carried on a horse.



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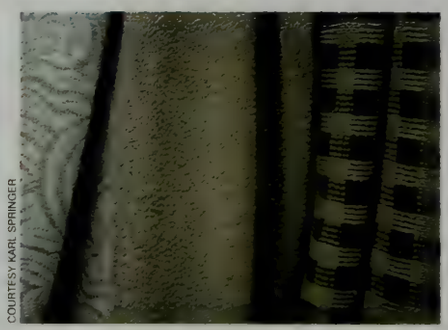
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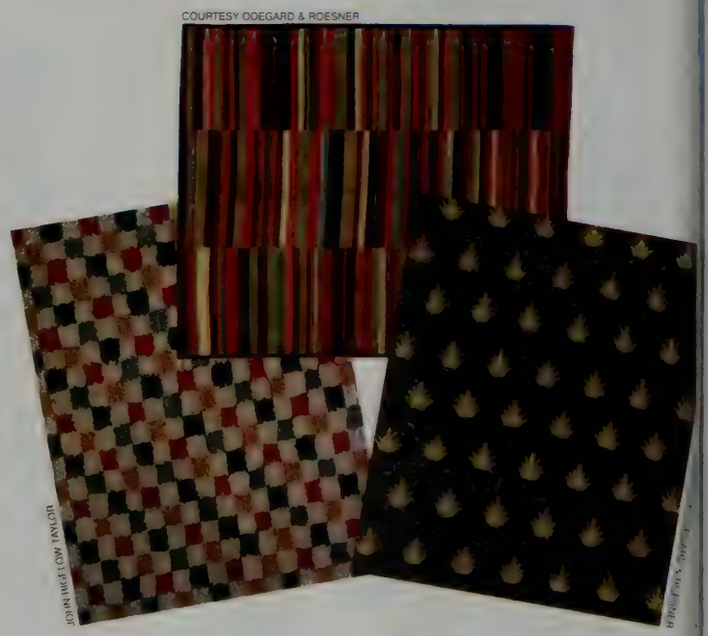
In the Showrooms



Pansy Stripe and *Petite Violets*, top, and *Medieval Botanical*, above, from Schumacher



Monochromatic weaves by Tessere, available at Karl Springer



Shomik, left, *Pangden*, center, and *Belak*, right, at Odegard & Roesner

The latest collection from **Schumacher** (212-213-8100) relies heavily on taupe, mustard, yellow, ecru, rust and purple—all of which the Schumacher people say are popular in Europe right now. Leading off is a remake of a 1930s design called *Les Arbres*, which has oversize blossoms with the branches and leaves of a bush printed on a cotton-and-linen union cloth. In one color combination the shrubbery is yellow shaded with black and gray on a deep rust background. *Petite Violets*, another '30s design, scatters pink violets thickly on the background of woven stripes in a greenish color called tobacco taupe. Similar in feeling, *Pansy Stripe*, taken from an 1890s dress fabric, has purple and blue pansies printed in vertical rows on a cream-colored stripe alternating with broad cinnamon-colored stripes. Two whimsical printed fabrics are *Medieval Botanical* and *Les Oeufs*. The first shows finely drafted pictures of various types of trees, taken from a book of medieval drawings intended for pharmaceutical use, printed on what looks like old parchment. *Les Oeufs* also pretends to show pages from a book, in this case overlapping, and each page has rows of different-sized eggs—of course.

The **Karl Springer** firm (212-752-1695) has diversified the types of furniture in the showroom and added fabrics to the mix since the death of the founder a couple of years ago. Fabrics include printed velvet designs from Valerie Taylor, Thai silks from the Silk Road and sophisticated monochromatic silk-and-cotton weaves created by David Anthony and Cynthia Wong of Tessere in Los Angeles. Mixed in are such signature pieces as the telephone tables Springer designed for the duchess of Windsor. Something new under the Karl Springer name is the New Oak Collection, inspired by 1940s rustic furniture. One of the more successful pieces is the "Banker Style Coffee Table," adapted in oak from the stainless-steel-and-glass table designed by Springer in the 1970s.

At **Odegard & Roesner** (212-545-0069), Stephanie Odegard has combined her business acumen, Peace Corps background and love of art to create Tibetan rugs that she has woven in Nepal. One of her standbys is the *Belak*, which means "snow frog foot" and has the feathery seven-toed prints of this mythical beast in white in rows on a solid background. *Shomik* has woven multicolor small squares, which is appropriate since the name of the rug means "dice." Taken from the design of Tibetan matrons' aprons that had handwoven stripes in many colors sewn together is *Pangden*, which has a slight variation of every color in the rainbow so that there is a sense of movement along the stripes.

At **Cowtan & Tout** (212-753-4488), whose fabrics are subtly but definitely different from those of its parent company, Colefax and Fowler, diversity seems to be the name of the game. In *Putney Trellis*, the diamond-shaped sections of a trellis are actually created by a printed design of four leaves laid tip to end. Similarly whimsical is a printed fabric called *Petits Bijoux*, which features rows of millefiori paperweights in a pattern of varying sizes. *Botanique* is a printed fabric that has large, graphically detailed sunflowers and smaller plants floating on a white background. In the formal realm, Cowtan & Tout has an opulent silk damask called *Piazza Novona* that weaves a lush, large damask design of buttery gold leaves onto a background of stripes in gold, dark blue and light blue.



Cowtan & Tout's *Petits Bijoux*, far left, and *Putney Trellis*

New York Sources

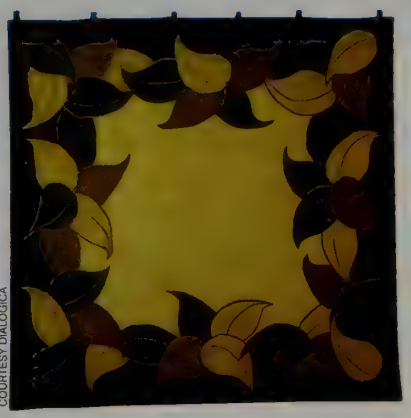
New York designers Timothy Macdonald and Robert Bray have some new sources.

Dialogica, with an address in SoHo and a shop in Los Angeles, has just opened on Madison Avenue. Owners Monique and Sergio Savarese combine the antlered look of contemporary craft furniture with the outré forms of the '50s in such pieces as the "Splash" chair with upholstered legs and the "Foglie" rug with leaves in shades of chartreuse. The uptown shop also has fabrics, including 200 colors of cotton velvet. Dialogica Madison, 1070 Madison Ave., New York 10028; 212-737-7811.

See Ltd., opened by Leora Douek, sells Ingo Maurer lighting from Germany, Italian leather chairs with fan-shaped stainless-steel backs and china designed by Gianni Versace for Rosenthal. See Ltd., 920 Broadway, New York 10003; 212-228-3600.

Mxplyzyk, started by Kevin Brynan, Kevin Terpstra and Peter Maase, offers stationery, toys and desk items that they say they've pulled together because of "color and the materials they're made of." Two doors away, the same partners also own **Saltwater Pool**, a garden shop featuring Utility Clothing from upstate New York and windmill sculptures made by "a radiator company in the Midwest." Mxplyzyk, 125 Greenwich Ave., New York 10014; 212-989-4300. Saltwater Pool, 123 Greenwich Ave., New York 10014; 212-647-0777.

Galileo has floor and table lamps created by owners Yves Michel and Jeff Lamb from parts of 1950s lamps. They also make pillows out of vintage fabrics and import *faux*-alligator leather boxes, some in hatbox shapes. Galileo, 167½ Seventh Ave. South, New York 10014; 212-243-1629.



COURTESY DIALOGICA

"Foglie" rug designed by Monique and Sergio Savarese for Dialogica

Combining Centuries

In the world of private dealer **Louis Bofferding**, a chandelier is shaped like a galleon, a brass torchère is perched atop three long arrows and nearly everything in the apartment—even his Empire bed—is for sale. Bofferding deals primarily in 18th-century furniture and 1930s pieces that pay homage to the 18th century. The white living room contains Louis XV white-painted chairs, an 18th-century gilt Italian console table from the collection of Edward James and a small 19th-century French table painted in a Moorish fashion.

Only when it comes to art, which he also sells from his apartment, does Bofferding stick to one period—contemporary—showing works by Andy Warhol, Sigmar Polke and Gilbert and George. "Contemporary art goes beautifully with 18th- and 19th-century furniture," Bofferding says. "But if a contemporary painting can't hold its own against a great piece of furniture from another period, don't get rid of the furniture. Change the painting." By appointment only. Louis Bofferding, 212-744-6725.



COURTESY LOUIS BOFFERDING

19th-century French table painted in Moorish style from Louis Bofferding

Provence in Maine



A boutique for *Souleiado*, the maker of Provençal cotton fabrics, in Maine? "That's where we live and have a factory, so that's where the shop is," says Laura Sweeney, co-owner of the first Souleiado boutique in the U.S., which opened last summer in Bar Harbor. Though the shop is open five months a year (June through October), the staff takes telephone orders year-round from people all over the country. Souleiado Upstairs at Bayside Landing, 53 Main St., Bar Harbor, ME 04609; 207-288-2828.

Iron Jane

"**Carole Gratale** is right on target with her new collection of 1940s-style metal furniture," says Robert Metzger. Inspired by her finds in flea markets and galleries alike during numerous trips to Paris, Gratale recently decided to bridge the gulf between Art Déco and post–World War II design—already well represented by such pieces as her Diego Giacometti bronze furniture, Albert Cheuret–inspired sconces and a metal-and-glass low table after a design by Jean Royère—with an appealing array of metal tables, chairs and accessories, all sporting the 1940s aesthetic. Gratale has studded her showroom with an iron-and-brass Poillerat-style pier table, mirror and sconces. No wonder Metzger says, "Her new pieces have a special movie-star quality." To the trade only. Carole Gratale, 979 Third Ave., New York 10022; 212-830-8670. □



COURTESY CAROLE GRATALE

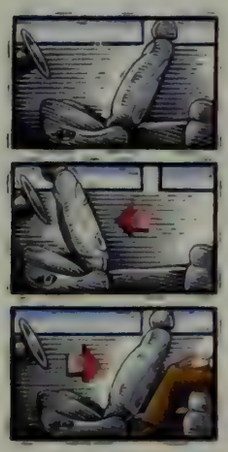
A 1940s French-style table available at Carole Gratale

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COVER: A tepee retreat in Aspen, Colorado, combines Native American traditions with contemporary western style. Interior design by Cassandra Lohr. Photography by Dave Marlow. See page 72.

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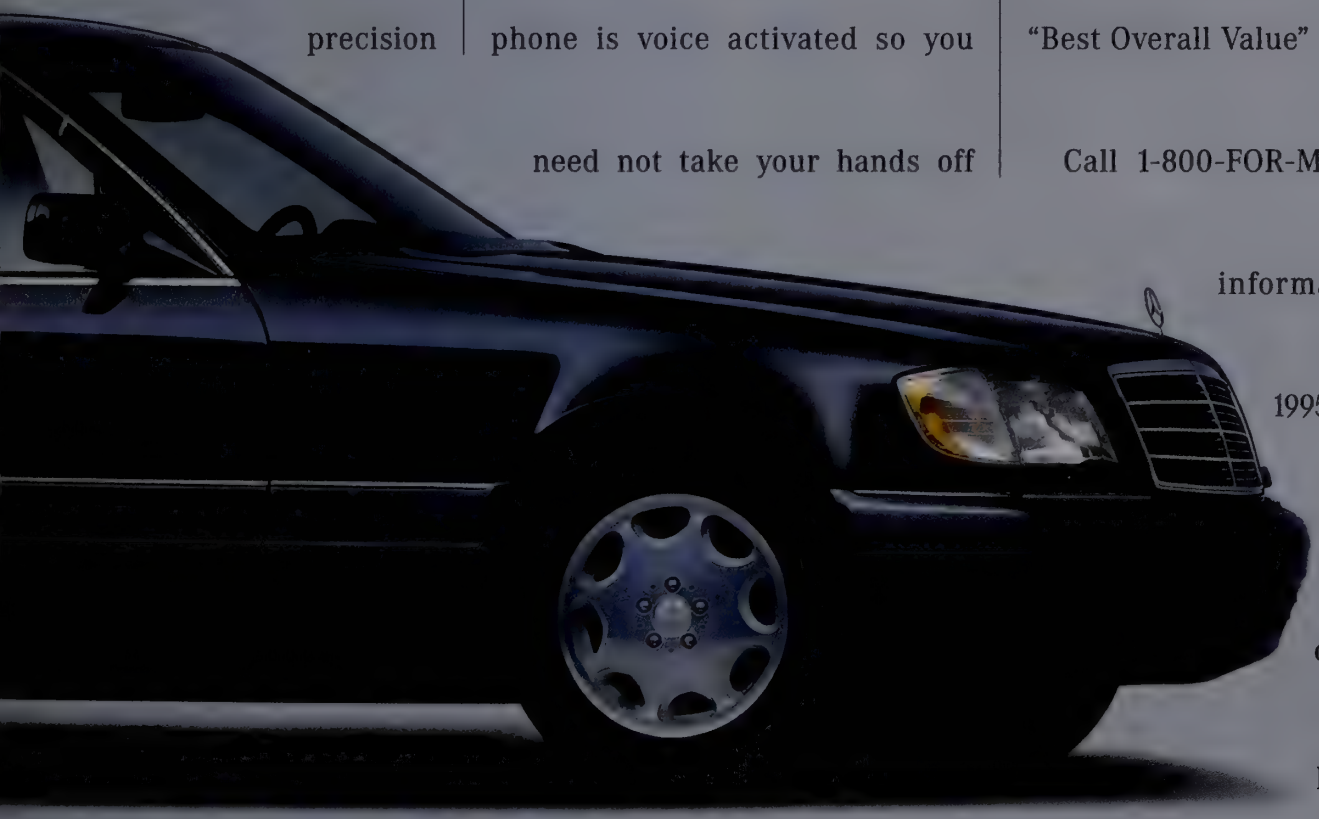
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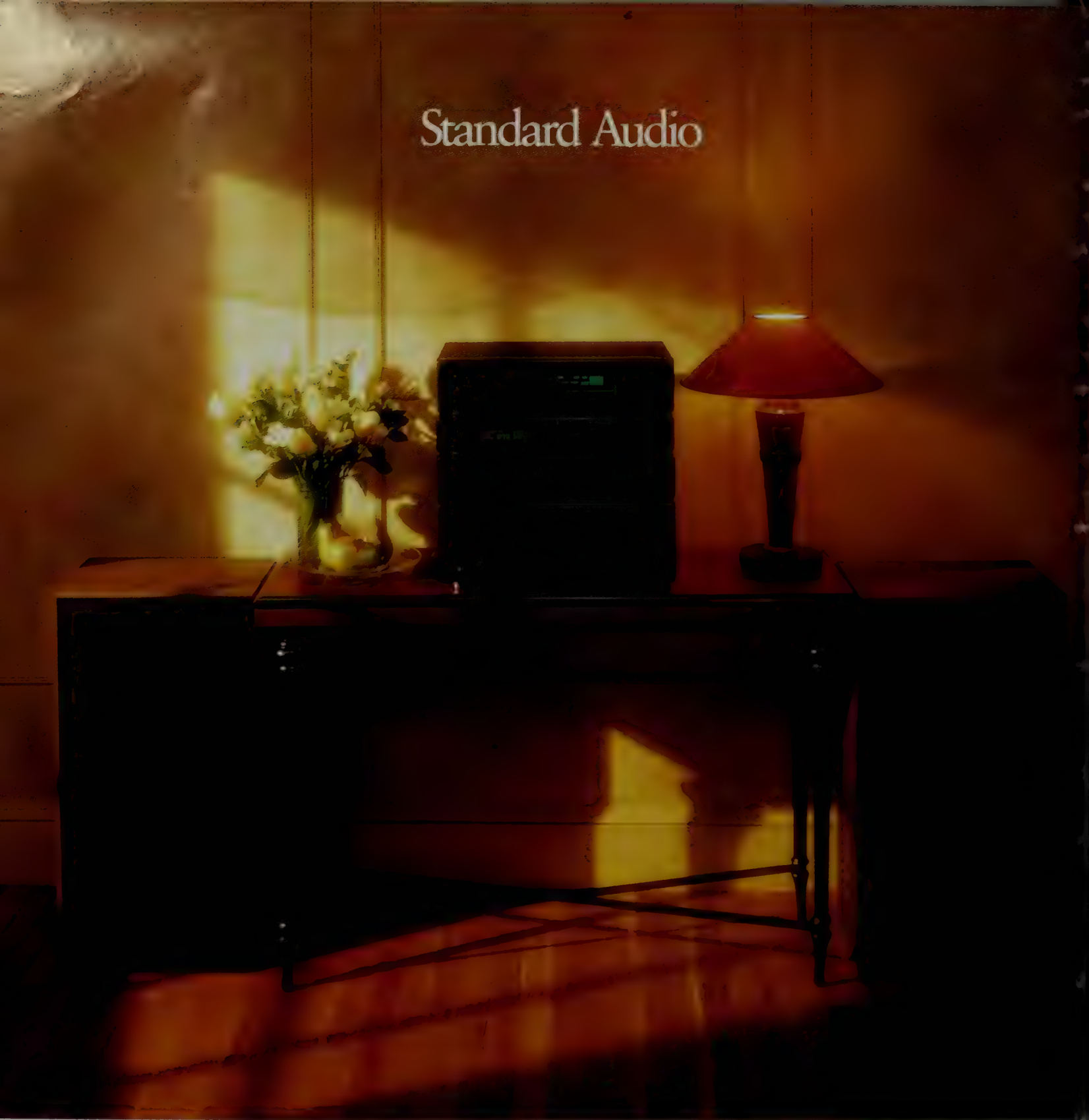
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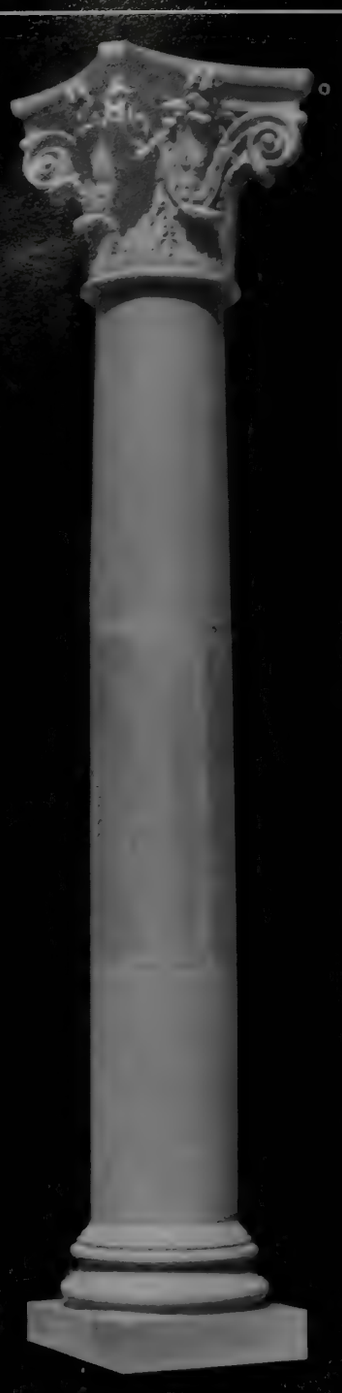
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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The April 1994 Hollywood-at-Home issue was like a novel you can't put down and yet don't want to end. I read it slowly and was particularly impressed that the articles went from black and white to color, from past to present, from humble to grand scale and from riches to losses. The stories depicted not only where and how this group of film greats used to live, but the way individuality was expressed in their choice of home environment.

Judy Culmer
Los Angeles, California

In your Hollywood-at-Home issue, the nostalgic vintage black-and-white photos and some of the best candid articles I have ever read convince me that your fearless creativity has broken all the molds. It takes a lot of guts to step back, pause and reflect. It takes even more guts and considerable maturity to veer away from the cutting edge and the haut monde.

Don Smith
Springfield, Illinois

Your April issue was captivating. I pored over every word and picture. As I was born in 1924, all these movie stars were old friends. I'm sure rereading it will be just as much fun.

Patsy Miller
Key Largo, Florida

I was engrossed in every story in your April issue. Seeing the residences of the stars put things into perspective for me, as I'm too young to have known about them. The eyes may be the window to the soul, but the home is certainly the soul's reflection.

Tanya L. Crowder
Charlotte, North Carolina

Applause for the totally absorbing April issue. For me it's been the best magazine reading ever.

Susan Bosworth
Stillwater, Oklahoma

I would no more desire to emulate the interiors of the residences you presented in the April issue than I would desire to dress like those former stars. History has great significance, but your magazine should continue to prognosticate interior design, not overwhelm the readers with bygone styles.

Lillian R. Butler
Silver Spring, Maryland

Black-and-white photographs from decades ago might be acceptable for one article but not for an entire issue. Your April edition was a letdown.

Rosemary R. Lyttleton
San Diego, California

Some gremlin—or perhaps the Wicked Witch of the West—is tampering with your headlines. Mervyn LeRoy, whose house I wrote about for your April 1994 issue, produced or directed some seventy-five pictures, the most famous of which was *The Wizard of Oz*. But he had nothing at all to do with *Gone With the Wind*, which you credit him with in your headline. The producing honors for that movie go to David O. Selznick.

Gerald Clarke
Bridgehampton, New York

More on Streisand . . .

I was stunned by your readers' negative reaction to the December 1993 cover of *Architectural Digest* highlighting Barbra Streisand's remarkable painting of Adam and Eve by Tamara de Lempicka. To the objection that this painting violated the "joyous celebration" of Christmas, I would point out that Christmas consists in the celebration of the Body—the Word made Flesh. Christmas cards feature reproductions of hundreds of Madonnas nursing and manifesting their naked Child. This is neither salacious nor sentimental; it is a believing culture's affirmation of faith in the sacredness of flesh. The fact that our puritan culture has fallen out of this grounding sensibility prompts one reader to ask—understandably but no less pathetically—"What do I tell three boys, aged eight, six and five" when confronted with a painting of our nude ancestors? Tell them our story of the Garden of Eden, take them to museums, show them art books so they will learn the difference between art and pornography.

Father John B. Giuliani
West Redding, Connecticut

There is nothing wrong with your December cover. Those who are offended would probably not wish to take their children to an art museum—especially one containing the works of the masters—for fear of wholesale corruption. Beauty comes in many forms, whether it be that of a building, a painting or the human body.

M. E. Etienne
Redondo Beach, California

I write to you in utter disbelief of some opinions expressed by readers regarding Tamara de Lempicka's *Adam et Eve*. What to tell the children? Try this: Along with the rest of the universe, God created man and woman. Those objecting are the same people who would put a bathrobe on Michelangelo's *David*.

Robert Landon
East Northport, New York

Adam et Eve is a beautiful rendition of the human body at its most sensual and strongest, which is what architecture and design should be about. That is what the mother should tell her young sons and the dentist his complaining patients. As for the readers who found it titillating and offensive, their minds must be in the gutter.

Carol A. Johmann
Webster, New York



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PEOPLE ARE THE ISSUE


JIM MCHUGH

When Isamu Noguchi died in 1988, he was universally regarded as one of this century's greatest artists, his superb stone sculptures combining modernist sophistication with the elemental power of ancient cultures. Born in Los Angeles in 1904, Noguchi struggled throughout his life to find ways to connect with his Japanese heritage. In 1970 he found the key, moving into a two-hundred-year-old samurai house in the village of Mure. There, immersed in the town's stone-cutting traditions, he produced some of his most memorable masterworks. Next month, Architectural Digest presents the exclusive story on Noguchi's Japanese compound, which has been preserved as it was when he lived and worked there. Also in September, the irrepressible Mario Buatta gives readers the inside track on antiquing along the Connecticut shore, revealing his favorite sources for those special pieces that can make or break a room.

Paige Rense *Editor-in-Chief*


JAMES R. MORSE

Cleveland Harp
Maureen Crilly

A Queen Anne Revival

"Anytime you begin a project, whether it's a new residence or a historical one, you're given a context to work with," says architect Cleveland Harp, who collaborated with interior designer Maureen Crilly on a 1907 Queen Anne house near Long Island Sound. "You need to find the sense and spirit of the place and go from there. In this particular house, the architecture and the detailing gave us a strong context from the beginning. Our task was to be sensitive to the structure while giving it a more contemporary feel for a young family. The use of appropriate lighting, fabrics and furnishings did just that." *See page 48.*


Jack Diamond

Mustique Breezes

"The climate is perfect—eighty degrees in the winter and eighty-five in the summer," says Toronto-based architect Jack Diamond, explaining one of the reasons he and his wife, Gillian, an amateur landscape designer, built their tropical paradise on the West Indian island of Mustique. Because the island has such a jet-set image, Diamond was surprised to find on his first visit that it was so relaxed. "It was the informal, un-chic quality that appealed immediately," says the architect, whose firm, A. J. Diamond, Donald Schmitt and Company, recently completed Jerusalem's new city hall and is working on projects in China, France and Canada. The house, called Simplicity, occupies six acres, which the Diamonds have disturbed as little as possible. "I wanted to create a clearing in the bush," says Diamond. The couple have enhanced their clearing with scented plants and have started to enjoy homegrown tropical fruit. *See page 58.*


MARY E. NICHOLS

Danna and
Edward Ruscha

Rancho Ruscha

While his wife, Danna, was overseeing the architectural redesign of their Los Angeles ranch house, Ed Ruscha became involved in the landscaping. He planted five massive Canary Island date palms at the rear of the property, which extends into the Santa Monica Mountains. "I got into the vegetation aspect of it," says the artist. "There's some kind of nesting instinct that takes over when you want to plant things. It probably goes deep into the human psyche." Ruscha, whose solo show titled "Clockworks," based on clock faces, is at Laura Carpenter Fine Art in Santa Fe through August 31, says, "I'm such a creature of habit that when I'm in a house I'm married to it. I don't like to move. But Danna was ready to blaze forward—she wanted to get into that new kitchen." *See page 64.*


DAVE MARLOW

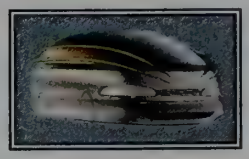
Cassandra Lohr

Taming a Tepee

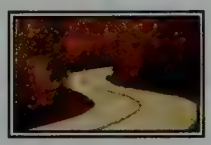
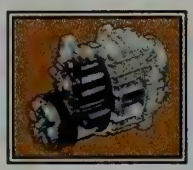
"There's a certain mystery when you walk down from the house in the dark and hear the coyotes howling," says one of the owners of a tepee designed by Cassandra Lohr on his Aspen property. "One night I slept there in a thunderstorm and watched giant flashes of

continued on page 20

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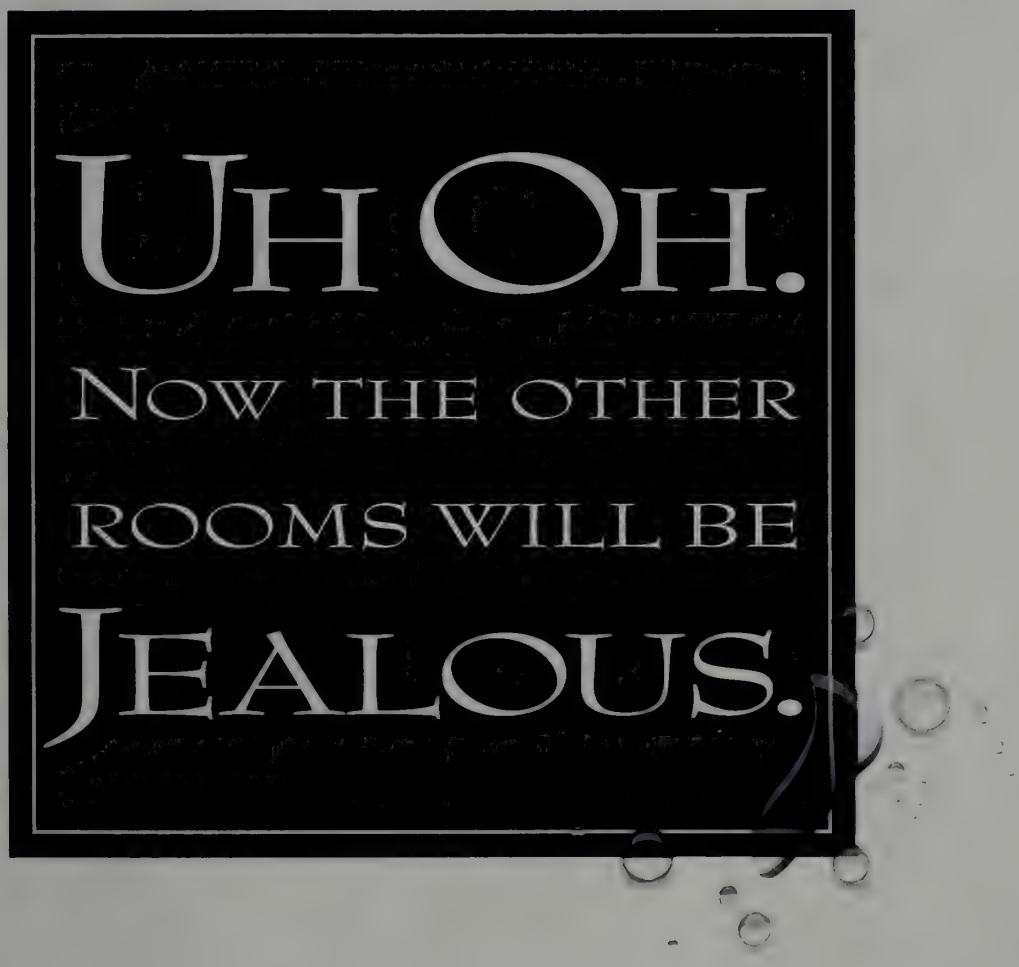
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continued from page 16

lightning through the tepee walls." Although Lohr had never designed the interior of a tepee before, she went on to include acrylic, canvas and hand-stitched buffalo-hide tepees in her Old West Collection—a selection of rustic furniture and accessories made by Native American artisans. Lohr, who has worked on western-style interiors for clients such as Prince Bandar, the Saudi Arabian ambassador to the United States, located the artisans during a visit to remote areas of Wyoming, Utah, Colorado and New Mexico. "Many of them take up to four months to carve something," says Lohr. "They don't have factories but work out of small shops, garages or backyards. One man makes log beds that take four men to move. The houses here are big. Nothing about this furniture is light." *See page 72.*



RUSSELL INGRAM

Stanley Tigerman

Architecture: Stanley Tigerman

"Bauhaus with a social agenda" is the working description Stanley Tigerman has given to the new school of architecture he and interior designer Eva Maddox will open in Chicago in September. Archeworks, conceived as a research-and-development think tank, will zero in on "real human needs" as opposed to architectural philosophy and theory. Formerly director of the architecture program at the University of Illinois at Chicago, Tigerman feels there is a void in architectural education. "I want to deal more seriously with ethical and moral considerations," he says. "Because without that, architecture is nothing." As for the effect of the school's focus on his residential practice, Tigerman says it can only help. "The program we are creating will aid me immensely in designing houses. We will be concerned with the making of things, with the importance of details. For the future I see a small-is-beautiful, nonelitist architecture where everything we do counts." *See page 82.*



Scott C. Lamb

Pacific Heights Jewel Box

"I wanted to buy it myself," says Scott Lamb of a San Francisco house he designed for a couple and their young son. "It's a perfect Georgian town house and the scale is so human." The project entailed incorporating the clients' fondness for formal English furniture with their growing collection of California pottery and contemporary art—a mix that Lamb calls "the epitome of San Francisco style." Certainly the design reflects the approach of the couple's friend Paul Wonner, a San Francisco artist whose paintings they collect. "He includes everyday things in his work, like my cat, Mango, and a green bookshelf he bought for a couple of dollars in a thrift shop," says the wife. "He says that if you know the rules, you can break them." *See page 90.*



BILLY CUNNINGHAM

Carl Bernstein

Downtown with Carl Bernstein

Carl Bernstein, who coauthored *All the President's Men* and *The Final Days* with Bob Woodward, has lately been spending much of his time in Rome, where he's cowriting a book for Doubleday. "It's about the life and papacy of John Paul II," he explains. And even when he's back in New York, Italy figures prominently in his life: He's been acquiring Italian painted furniture—such as the Venetian chairs that he bought for his former apartment in Washington, D.C.—for almost twenty years. "If anyone had told me when I bought them that I liked Venetian furniture, I would have told them they were crazy. I was just looking for something to put outdoors. I would never have said that I liked painted furniture, but look at all the painted furniture I have here, all the color." *See page 100.*



JOHN VAUGHAN

Troy Walker



JOHN VAUGHAN

Bernice and Robert LaMar

San Francisco Nights

"We always talked about moving to San Francisco, and occasionally we'd look at a place," says Robert LaMar. He and his wife, Bernice, "eventually realized we were too well ensconced in our main house on the peninsula to seriously consider living in the city full-time," he recalls. "But when we saw the apartment on Russian Hill, it was perfect. I said, 'If we don't buy it and do what we've always wanted to do, then we've been kidding ourselves.' " They bought it. The pied-à-terre represents a significant departure from their main house, which is "relaxed and eclectic, with a wonderful collection of antique Chinese and Japanese pieces," says interior designer Troy Walker of the firm John Wheatman and Associates. "I have to admit that I was reading a lot about Mies van der Rohe while the concept for the apartment was being developed." The distinctive designs engender different impulses. "At home, my natural inclination is to invite people over and throw on the pasta," says Bernice LaMar. "In the city, we'll dress up and go out." *See page 106.*



Suh Se-Ok

An Artist's Seoul Asylum

Perhaps it's no surprise that Suh Se-Ok, one of Korea's leading painters, has juxtaposed old and new at his residence in Seoul. His large-scale canvases, which hang in museums in South Korea as well as in New York and London, combine classic Oriental brush

continued on page 22

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continued from page 20

painting with a modern sensibility. In Seoul, Suh and his wife, Min-Ja Chung, divide their time between three traditional Korean-style structures and a starkly modern studio and residence. The Korean-style house was crafted of two-hundred-year-old red pine from Seoul's Chil Gung Palace by noted carpenter Pae Hi-Han, who worked from Suh's plan. A small garden separates the house from the contemporary structures, which were designed by architect Kerl Yoo. "Every morning I go into my studio, where I read and paint all day," Suh explains. "From there I can see the traditional house and garden, so I feel I'm living in a traditional environment." *See page 112.*



Duke and Duchess de Caraman

Loire Valley Impressions

For the duchess de Caraman, Le Grand Launay in the Loire Valley is more than simply a charming sixteenth-century manor where she lives with her husband, the duke de Caraman, when they are not in Mexico. At Le Grand Launay, Elga de Caraman can pursue her painting in a studio she created out of an old chapel overlooking a moat. "Sometimes I find ideas there for decorating as well. I developed my own style of *faux-marbre* when I painted some walls in the house, and for the attic floor, I adapted a tile-and-wood motif that I'd seen in Mexico." The pavement of mahogany, oak and baked clays has an exotic provenance—it was inspired by floors in the de Caramans' residence in Cuernavaca, a converted hunting pavilion once owned by the emperor Maximilian. *See page 122.*



Jim Olson
Tom Kundig



John and Ann Hauberg

Sleekness in Seattle

"I've been interested in art since I was a kid," says Jim Olson. "I ended up in architecture because it was considered a little more practical, but I tend to think of architecture as my art medium." Indeed, the connection with art is a mainstay of Olson's Seattle practice. Commissions from institutions, including the Tacoma Art Museum and the Bellevue Art Museum, as well as residences for art patrons, represent the firm's main focus. For a condominium development in downtown Seattle, Olson/Sundberg hired artists "to turn the ordinary things—elevator cabs and mailboxes—into objects of beauty," says Olson. "By pushing the limits of what art can accomplish, we do the same for architecture," adds Tom Kundig, an Olson partner. The residence they designed for collectors Ann and John Hauberg, Kundig notes, "gave us a whole new way of looking at how a building and art can interact." *See page 130.* □

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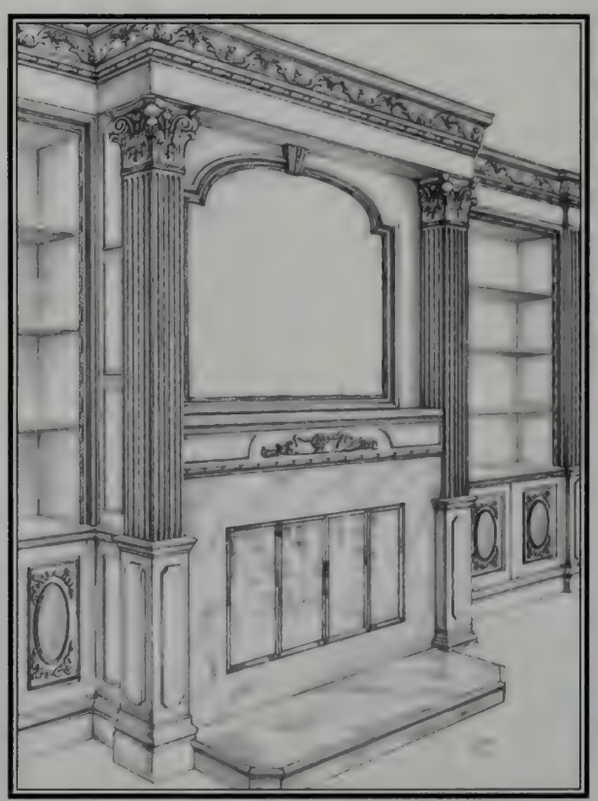
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DESIGNER ROBERT K. LEWIS SHOPS IN JACKSON HOLE

By Elizabeth Clair Flood



PHOTOGRAPH: ROBERT PISANO

The jagged snowcapped Grand Teton mountains have lured people to Jackson Hole, Wyoming, for over a hundred years. Trappers crossed the Teton Range searching for beavers; homesteaders staked their ground; ranchers raised cattle under tumultuous skies; dude ranchers invited the well-to-do to vacation; and desperadoes disappeared into mountain shadows. Jackson Hole, a valley just below Yellowstone National Park, accommodated everyone. "For years, for twenty years perhaps, it was this blend of wildness and sophistication, of remoteness and civilization, that gave Jackson Hole . . . a special quality," wrote Nathaniel Burt about the early years in *Jackson Hole Journal*.

New York designer Robert K. Lewis visited the valley for the first time several years ago and fell in love with the country. It was "the quality of the air, the light, the weather and the openness of the people," Lewis says, that inspired him to purchase a small cabin across from the National Elk Refuge (see *Architectural Digest*, June 1993). In keeping with the region's tradition, he filled his few rooms with lo-

ABOVE LEFT: The Cowboy Bar, built in the 1930s, and the Cadillac Restaurant face the central town square. LEFT: A dramatic view just outside Jackson takes in the Teton Range.

"Jackson has as much of a frontier feeling as you can get in the States," says Robert K. Lewis. BELOW LEFT: "Dealer Art Becker grew up among Indians and understands how objects relate to their lives," says the designer, left, with Becker.

BELOW CENTER: Becker's eclectic array includes a 1790s Assumption sash, three Northern Plains Indian pipe bags and a circa 1870 buckskin shield cover. BELOW RIGHT: A 1940 Navajo Yei rug hangs above Indian baskets and pottery.







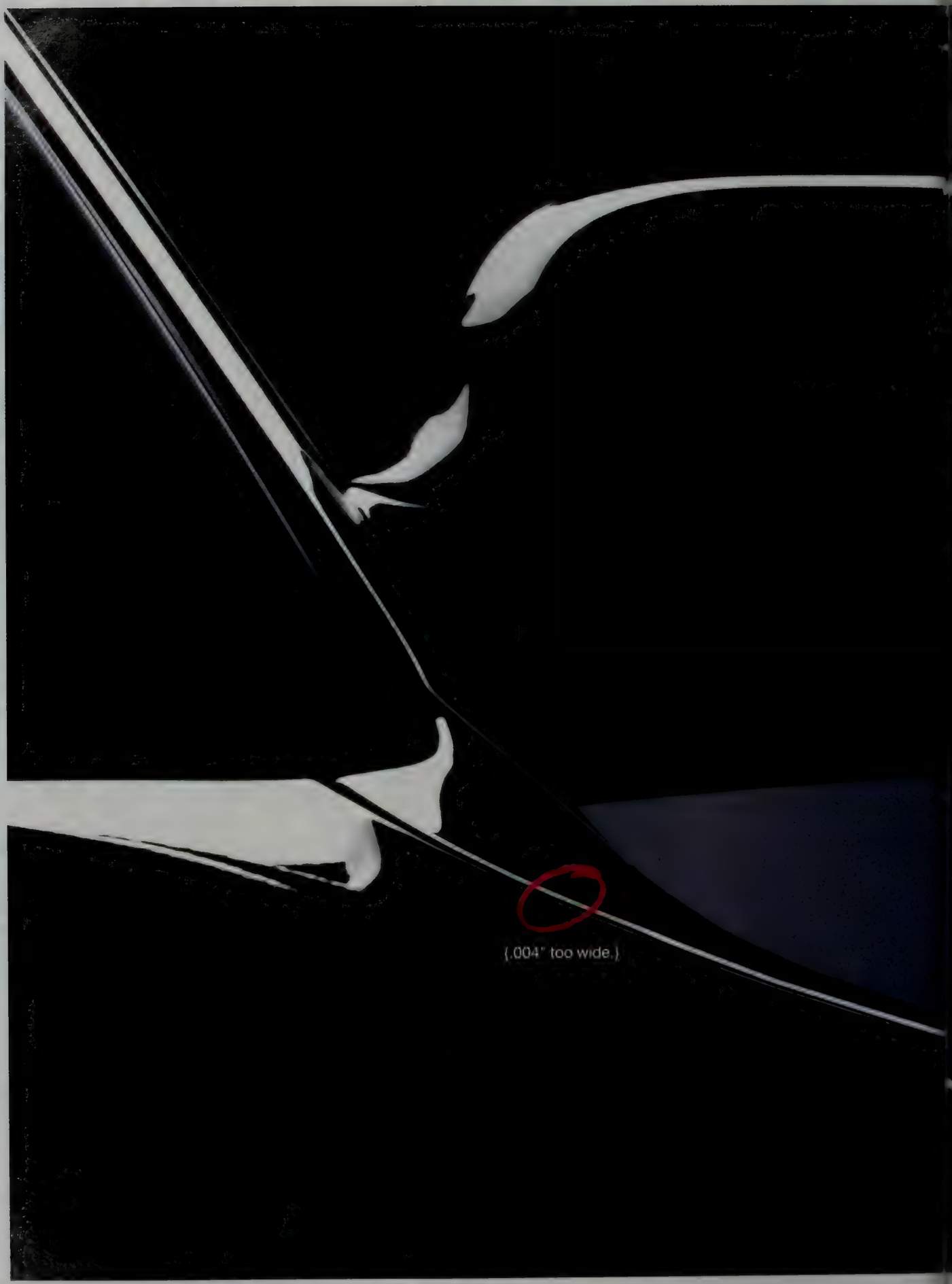
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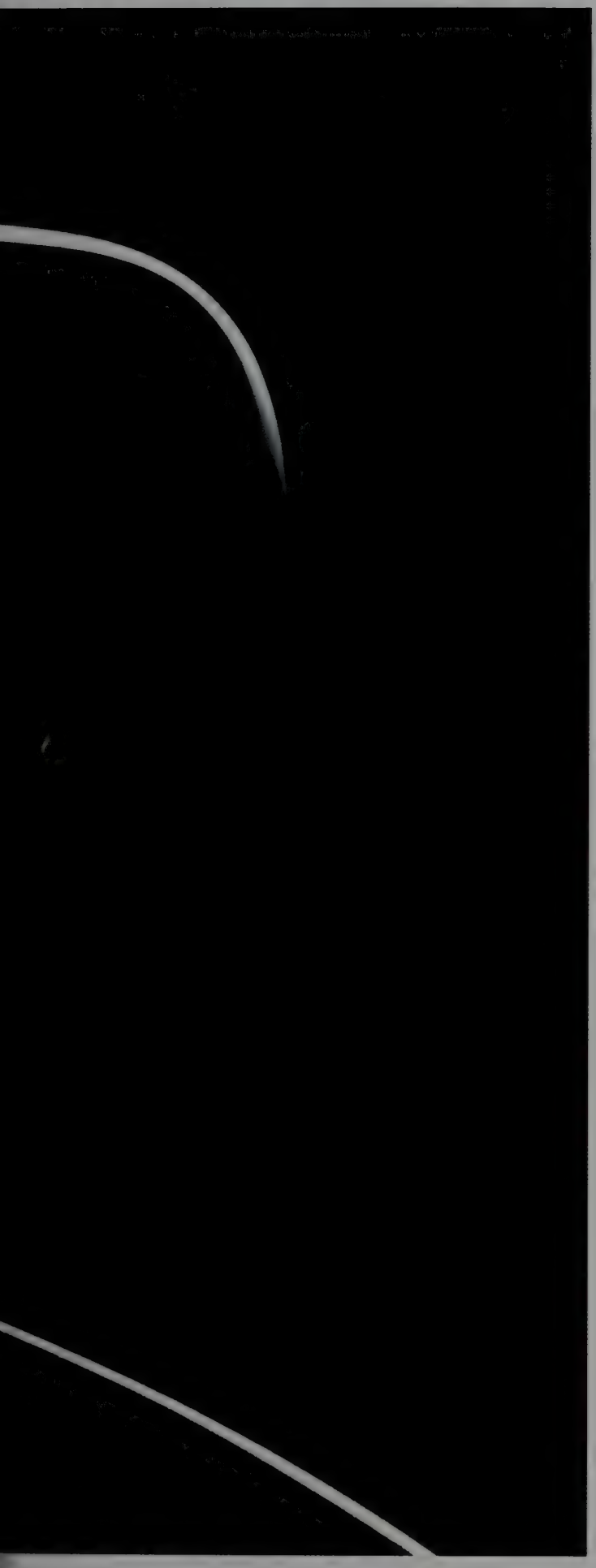
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DESIGNER ROBERT K. LEWIS SHOPS IN JACKSON HOLE
continued from page 26



John Christenson owns Big Trails Western Antiques in Worland and travels through Wyoming selling items from his van. "He's one of the best of the handful of cowboy dealers specializing in working cowboy gear, such as saddles, chaps, cuffs, boots and rope works." LEFT: Studded batwing chaps, a horsehair bridle and Shoshoni gauntlets are from the early 1900s. BELOW: Lewis and Christenson discuss vintage spurs in a field outside Jackson.

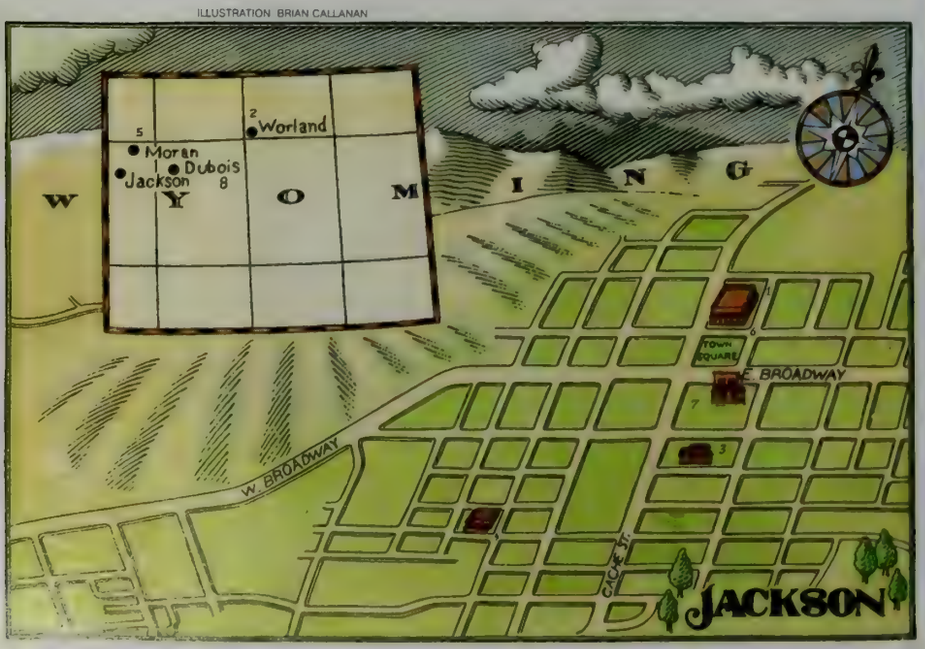


cal handmade furniture, a Thomas Molesworth sofa, Navajo rugs, Buffalo Bill memorabilia and cowboy gear. "I like furnishings that emphasize a sense of place," Lewis says. "And here you want to do something really special because the place is so special."

Lewis gathered much of his cabin collection in Jackson. "There aren't a whole lot of sources, but within certain categories there are some outstanding ones," he says.

While there are no longer salty outlaws slugging down whiskey at the Cowboy Bar, countesses wooing cowboys or stagecoach holdups, the community still offers an interesting cast of characters. A few of them share with Lewis a passion for Jackson and the land, as well as an abiding interest in western art, furniture and cowboy collectibles. Now when he walks into a familiar gallery or shop, Lewis is wel-

ILLUSTRATION BRIAN CALLANAN



ROBERT K. LEWIS'S WYOMING SOURCES

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155 Center Street
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307/733-1331
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2. Big Trails Western Antiques
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Vintage cowboy gear

3. Fighting Bear Antiques
35 East Simpson Street
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307/733-2669
Western furnishings, Molesworth

4. Beyond Necessity & The Refinishers
335 South Millward Street
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307/733-7492
Western furnishings and objects

5. Bill Schenck
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Moran 83013
307/543-2302
Native American artifacts and lodgepole furnishings

6. Trailside Americana Gallery
105 Center Street
Jackson
307/733-3186
Western American paintings and bronzes

7. Martin-Harris Gallery
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DESIGNER ROBERT K. LEWIS SHOPS IN JACKSON HOLE
continued from page 30







TOP: "The prime pieces at Fighting Bear Antiques don't last more than a day or two." Lewis and proprietors Terry and Sandy Winchell are flanked by two 1938 hand-peeled fir chairs by Thomas Molesworth. "Terry and Sandy handle the largest volume of Molesworth furniture. Their knowledge of his work makes them the source for devoted collectors." ABOVE LEFT: The gallery is in a converted 1930s Jackson house. ABOVE RIGHT: Behind the Winchells' workshop—in the former Jackson jail—are a leather sofa and six fir chairs by Molesworth. The 1915 wardrobe/desk with twig marquetry shows Adirondack influence.

comed as an old friend. Some owners even close up to join the designer for lunch and fill him in on the goings-on about town. And their newest treasures.

"Because of the size of the village, you're able to interact with the dealers in a personal way," says Lewis. "That's part of the openness of westerners. You develop a relationship with the dealer that's as important as the stuff you're buying from them."

One of Lewis's first stops on any trip to Jackson is the Becker Gallery. Several years ago Lewis was intrigued with owner Arthur G. Becker's window display of Indian baskets, chief's blankets, Karl Bodmer aquatints and historic pottery, and introduced himself. "Art is extremely knowledgeable about Indian life and rituals," Lewis says. "He has great empathy with Indians and their feelings for the earth."

Becker, who grew up near the Crow Indian Reservation in Montana, moved to Jackson twenty-three years ago and sold Indian art from his home part-time. As business grew, he opened a gallery. New things regularly turn up there, and on a recent visit Lewis admired a third-phase chief's blanket, noted for its three geometric designs. Other items included a large Apache olla, a possible bag and an Arapaho tepee liner decoration from the 1880s and a red-and-black eye-dazzler transitional blanket.

Another stop for Lewis is Kelly, Wyoming, a small town a half hour north of Jackson, where John Christenson of Worland will unload a van packed with vintage cowboy gear for his clients. On Lewis's last visit Christenson pulled out woolly chaps, turn-of-the-century boots, a pair of circa 1930 studded batwing chaps, an old single-action Colt with holster and belt, an antique Moran Bros. saddle, a horsehair bridle made at Deer Lodge Prison in Montana, and a leather valise full of spurs, including double-mounted Kelley Bros., silver-mounted Crocketts, and Buffalo Heads made by August Buer-

continued on page 34

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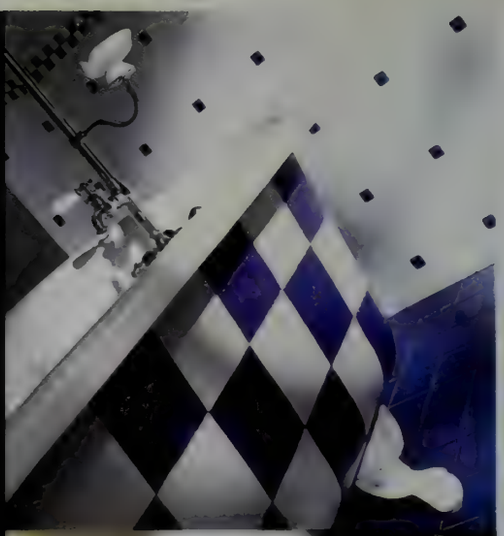
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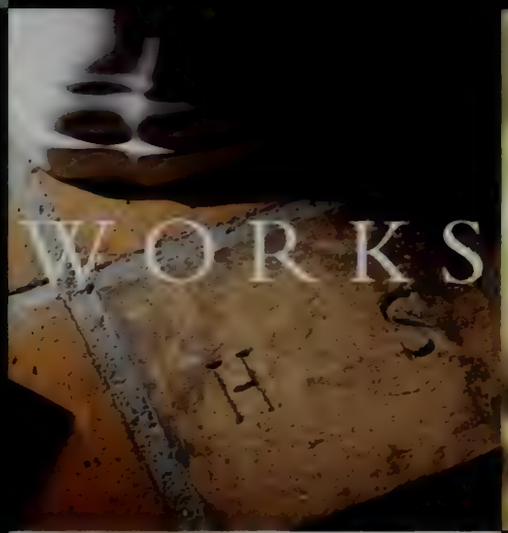
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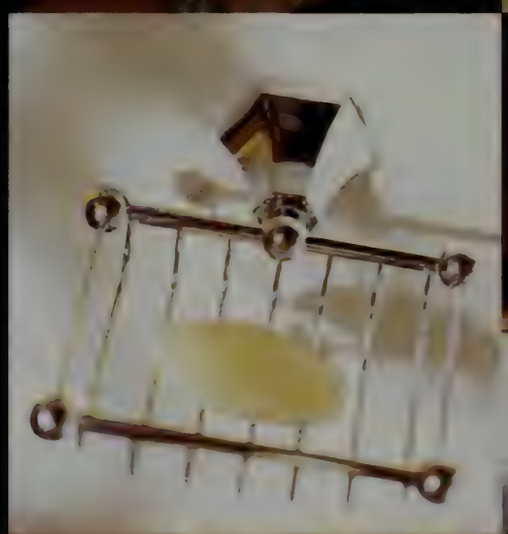
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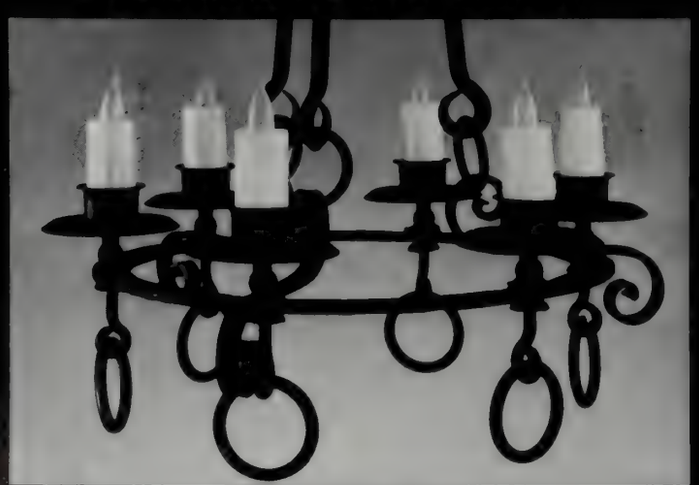
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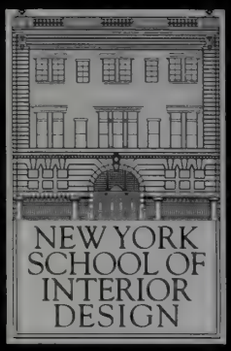
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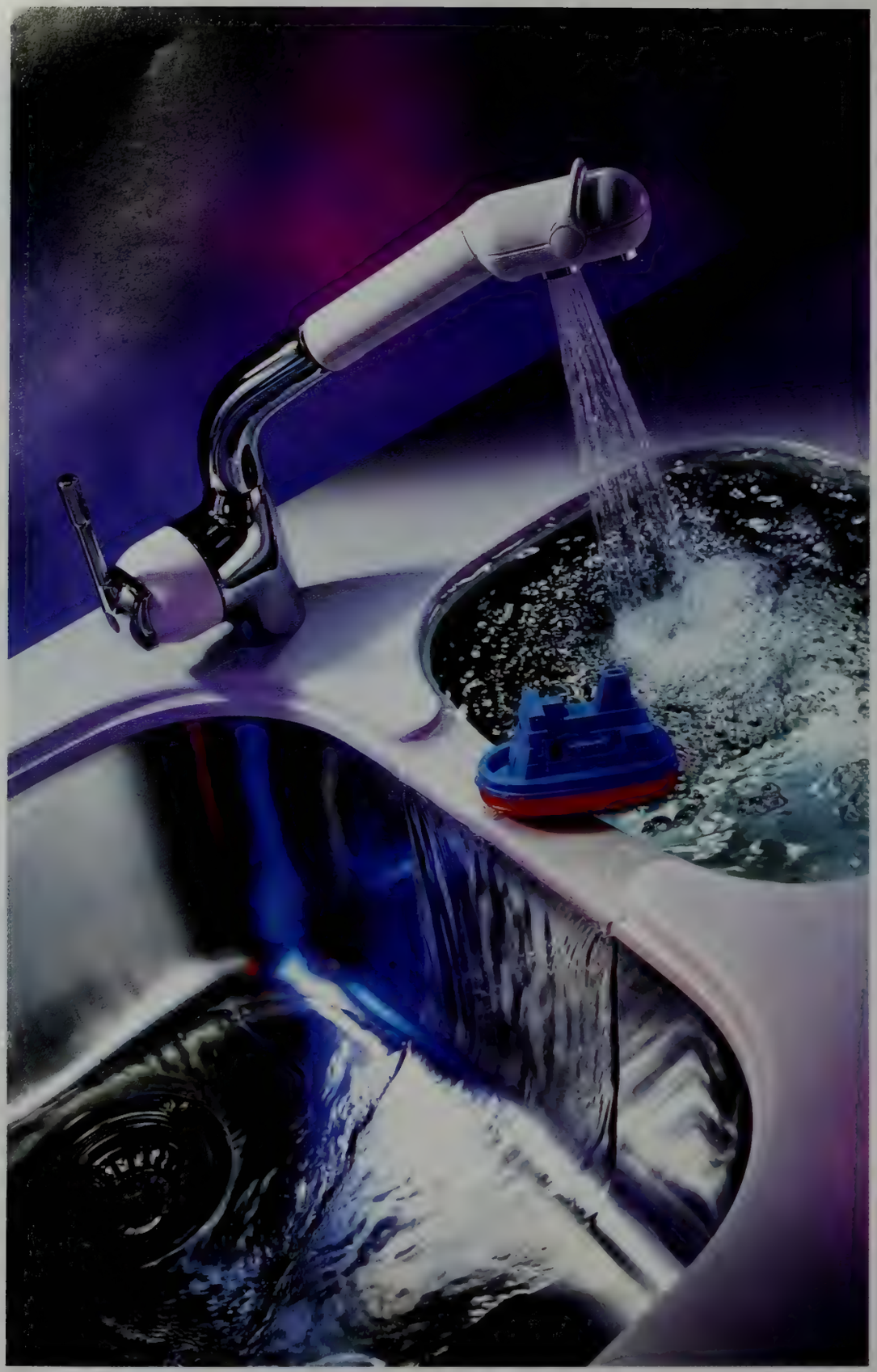
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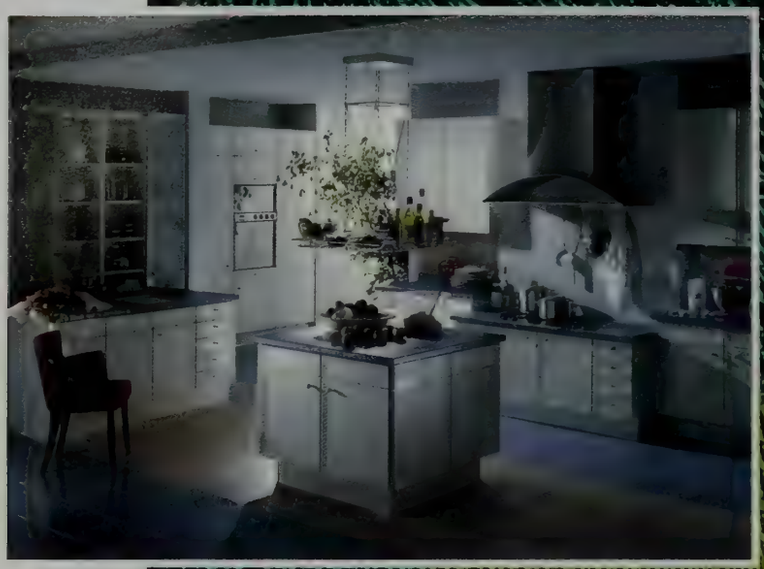
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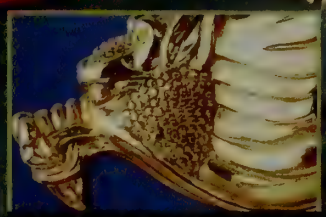
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DESIGNER ROBERT K. LEWIS SHOPS IN JACKSON HOLE

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ABOVE: "Four arches of antlers—shed by elk wintering in the nearby National Elk Refuge—define the corners of the town square, which is surrounded by the best shops, galleries and restaurants."

"You can shop for miles, but eventually all roads lead to Simpson Street in Jackson," Lewis says. There, Fighting Bear Antiques, owned by Terry and Sandy Winchell, specializes in American oak, pine, cherry and walnut furniture, primitives and western Americana. The Winchells have also become the leading dealers of Thomas Molesworth furniture, which was made in Cody, Wyoming, from the early 1930s to the early 1950s. Molesworth furnished large ranches and hotels throughout Wyoming and Montana with his signature designs—bright upholstery, whimsical woodwork, sculptural burls, fanciful antlers and Chimayo cushions. Some of Fighting Bear's most desirable pieces include a double writing desk, keyhole chairs featuring routed designs, burlwood club chairs, an iron rabbit ashtray, large sofas covered in leather or red Chimayos and lamps that have rawhide shades and Zia pots for bases.

"Virtually every day someone calls or walks in looking for Molesworth," Sandy Winchell says. When clients want to know their chances of finding one, she tells them, "Not good."

mann. "They're one of the hottest collectibles," observes Christenson. "Spurs that went for three hundred to six hundred dollars several years ago are now going for a thousand to fifteen hundred dollars. There's only so much of this stuff out there."

Christenson and his wife, Carolyn, own Big Trails Western Antiques in Worland, and he spends half the year traveling to shows, auctions and flea markets. "People aren't necessarily in this business for the money," he says. "They just love the merchandise. Everyone wants a piece of the Old West."

Even Lewis, who spends much of his time back East shopping for European antiques, is hooked. In his New York residence he has a Wyoming room where he keeps his Buffalo Bill memorabilia, Navajo rugs and Yellowstone collectibles.







ABOVE RIGHT: "Canny collectors check out Beyond Necessity and The Refinishers to get first crack at furniture just off the truck," says Lewis, who stands near a circa 1907 child's cart with the owner, Reba Bass, and The Refinishers' manager, Jason Ralph.

RIGHT: A circa 1930 whirligig crowned with a ram sits atop a stool in The Refinishers workshop. FAR RIGHT: In a corner of Beyond Necessity, vintage tools and horse tack hang near a dry sink from a Montana ranch and an early-20th-century candy scale.

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DESIGNER ROBERT K. LEWIS SHOPS IN JACKSON HOLE

continued from page 34



"A well-known artist in the Jackson area, Bill Schenck also deals in museum-quality Indian pottery, rugs, lodgepole furniture and Santa Fe School paintings from his log house near Yellowstone Park." RIGHT: Lewis and Schenck talk trade while resting against a pole fence on the property.

"Bill's shop/residence is the best cowboy interior I've seen in Wyoming, and most of it is for sale by appointment." BELOW LEFT: A Mimbres geometric bowl and a Tonto polychrome olla are part of a tabletop display. BELOW RIGHT: Late-19th-century Navajo rugs cover the living room floor.





ing a piece, she and Terry respond, "There's more than you think and less than you could hope for."

"Molesworth applied current technology to a rustic tradition," Terry Winchell explains. "He found his roots in some of the earlier styles, like old hickory and lodgepole. He was also an innovator. He made burls look like they belonged on a chair."

"When you're designing a house in the West, there are few precedents to build on," Lewis adds. "Molesworth expressed a certain western fantasy that easterners expected."

Most of Fighting Bear's treasures can be purchased out of the Winchells' garage, where they are kept until there is room in the store. Inside, Lewis discovered early furniture made by Jack and Bob Kranenberg, two local furniture makers, and pieces by George Blackford of Montana. Also stacked on tables and in dark corners in the garage are accessories such as Navajo textiles, Till Goodan china, bits and spurs, horsehair bridles and old Beacon blankets, and unusual items such as a Stetson hatbox, western photographs and funky cowboy bookends.

"Terry and Sandy are very well informed about their area," Lewis says. "They're also great fun to visit. You can always catch up on the news there."

Just a few blocks away are Reba Bass's Beyond Necessity & The Refinishers. Beyond Necessity is a glorious junk store full of primitives, folk art and great finds, such as an early dude ranch table, an Arts and Crafts bookcase and an old hickory chair. Although Bass has spiffed up the place a bit and added rooms, there are still a few dusty corners where one might uncover a pair of barnwood frames, branding irons, old skis, a toy car or a box of Yellowstone erasers.

Under the same roof is The Refinishers, the only place in town where people can have their antiques restored. "Often you see what comes in that day and can buy it right out of the workshop before they fix it up and display it," Lewis says.

Located forty-five minutes from Jackson, renowned artist and western collector Bill Schenck's house is tucked away on private property within Grand Teton National Park boundaries. Schenck lives in a 1939 log cabin he calls the Rubber Snake Ranch. Chock-full of Jackson dude ranch furniture, Molesworth furniture, Navajo rugs, prehistoric pottery and paintings by southwestern artists, as well as canvases by Maynard Dixon and one by Frank Tenney Johnson, the cabin embodies Wild West charm and impeccable taste.

Although Schenck achieved wide recognition at

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DESIGNER ROBERT K. LEWIS SHOPS IN JACKSON HOLE

continued from page 36

twenty-four in New York for his western Pop art, hobnobbed with Andy Warhol and is collected by New York and European dealers, he considers his house his greatest work of art.

Is anything in the cabin for sale? "Some things are and some aren't," Schenck says. "It just depends on my mood." Schenck sells Navajo rugs and prehistoric and historic pottery out of his Jackson house in the summer and his Arizona residence in the winter. Once in a while he passes along a Beacon blanket. "Messing with Beacons and Pendletons is like messing with a nickel-and-dime poker game. I sell if I'm having a slow day and I want some action."

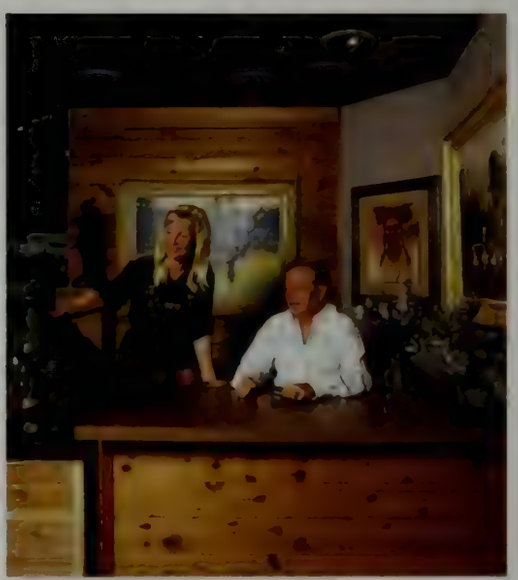
Back at the Town Square, Lewis makes time to peruse the many western art galleries that have proliferated in Jackson. Trailside Americana Gallery, started by Christine and Ted Mollring more than thirty years ago, is Jackson's largest western art gallery. It represents significant nineteenth- and twentieth-century art, featuring over eighty prominent cowboy, wildlife and landscape artists. "It's one of the few in Jackson with an extensive collection of museum-quality paintings," Lewis says. Masters such as Frederic Remington, C. M. Russell, E. Martin Hennings, Albert Bierstadt, Walter Ufer, Alfred Jacob Miller, Frank Tenney Johnson and John Clymer make up a large part of Trailside's inventory.

On a more contemporary note, the nearby Martin-Harris Gallery shows upcoming artists grouped together in a genre called the New West. One of their leading artists is Donna Howell-Sickles of Dallas, who has achieved nationwide attention in the last few years for her images of cowgirls.

"The gallery represents an important area of western collecting," says Lewis. "The New West painters offer something fun and something that relates to



ABOVE: "Trailside Americana Gallery is the best and largest gallery in Jackson, specializing in serious western art by name artists like Bierstadt and Russell." BELOW: Lewis and gallery director Heidi Theios admire *American Bison* by Montana sculptor Sherry Sander.







FAR LEFT: In the entrance to the gallery is *The Marshal*, Harry Jackson's bronze sculpture of John Wayne. On the left wall is G. Harvey's 1993 *Cimarron Cowhands*; his *In the Land of Alpine Lakes*, 1993, is to its right.

LEFT: Among Trailside Americana Gallery's traditional 19th-century landscape paintings are *Trappers Saluting Rocky Mountains*, above, by Alfred Jacob Miller and *Reflections on a Western Lake* by Albert Bierstadt.

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the area. In some of those big log houses being built you're not going to put a Remington in every room."

Marty Kruzich and Ron Harris opened the gallery three years ago because they felt there was a need for a contemporary focus in Jackson. "The New West presents the western landscape and indigenous peoples using bold colors and contemporary techniques," Kruzich says. "The work has to do with mysticism and magic. It brings the romantic West up to date."

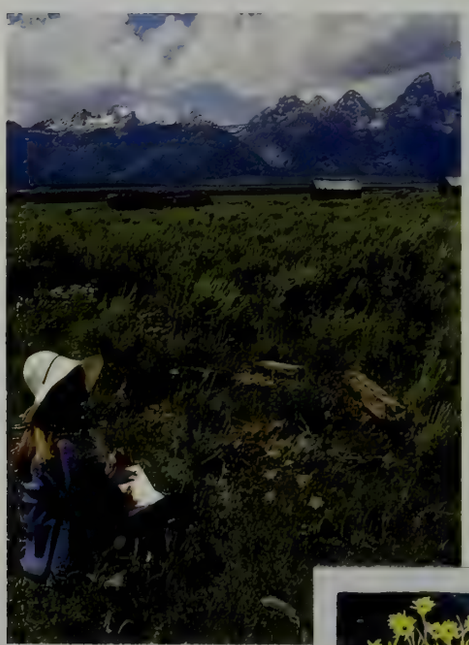
One of the regional artists Lewis most prizes is Hannah Hinchman of Dubois, Wyoming. The author of *A Life In Hand: Creating the Illuminated Journal* and a columnist for *Sierra* magazine, she creates works of art that incorporate watercolor and narration in the tradition of a field journal.

"Her work is so unusual, especially the way she combines watercolor with calligraphy," Lewis says. "And the detail—such as the way a grass goes to seed—is fabulous."

Hinchman begins each piece by exploring the landscape. "I sit and watch, follow trails, turn over stones, and make sketches and notes," Hinchman says. "I usually begin with one image and let the others grow from that. The narration acts as a musical accompaniment."

Although each piece is unique, they all display her minute observations. "What unites my pieces is an attention to natural events on any scale," Hinchman says. "Noticing the flowering pattern of a stalk of fireweed for the first time is an event. So is watching a wasp add a crescent of paper to its nest. I want to convey my own journey in those events."

On Lewis's first visit to Wyoming he was overwhelmed with the power of its landscape and history. Perhaps Hinchman's work and philosophies come the closest to describing Lewis's intrigue with the West. "This area has some kind of ancient feeling that hasn't been diluted," she says. "It's the deepest exchange I've ever experienced. I keep letting it change me and it keeps changing me. And I come to moments when I think I know it, then I see a whole new aspect of it." □





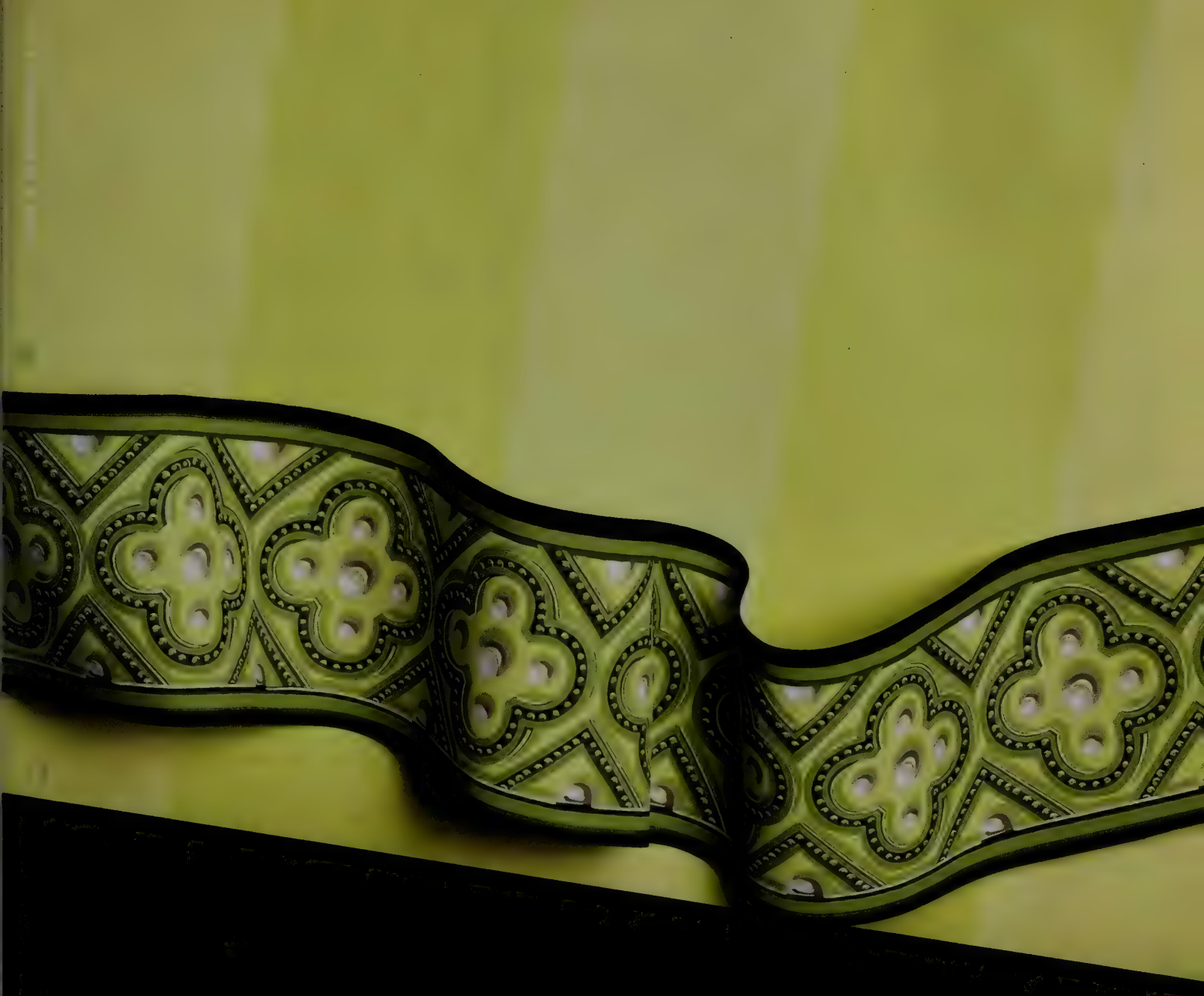
FAR LEFT: Artist Hannah Hinchman makes notes in Grand Teton National Park, overlooking several abandoned ranch buildings and Grand Teton, on the right. LEFT: "Hannah's watercolor-and-calligraphy journal pages are unique documentations of the varied microcosms in the Jackson area."

"Hannah does the illustrations on-site and adds the calligraphy later." BELOW LEFT: One of a series of four composites showing the seasons at Fir Creek. BELOW RIGHT: A piece depicting fall is illustrated with golden aspen trees and a map of Buffalo Valley.



COURTESY HANNAH HINCHMAN

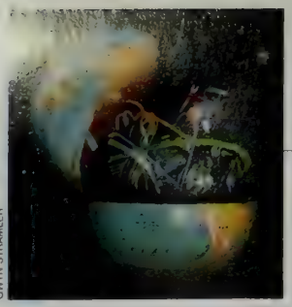




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MORPHING INTO MULTIMEDIA

By Nicholas von Hoffman

Presumably, the child of the household is upstairs in the bedroom doing homework. At least the click of computer keys can be heard from time to time, but what that indicates is anybody's guess. It is possible the young scamp is simply sitting in front of the computer watching television. In Electroland the old categories, the ones separating sight and sound, text and picture, active and passive, are morphing, as they like to say, into a blur.

In the era of multimedia, divisions between computers and television sets no longer hold. An unprecocious youth with only slender technical know-how can put a weegee in the back of a bedroom computer, surreptitiously connect it to the cable loading to the living room TV set, and, sooner than a parent can press the delete button, presto digito! You have multimedia.

Whatever it may mean, multimedia, in one form or another, is in the den, the kids' bedroom, throughout the house. *Multimedia* itself is one of those new words that are used with more frequency than precision. The term encompasses everything from the lowly, ubiquitous interactive electronic games to predictions of what lies ahead if and when the nation is fiber-optically tied together by the much-discussed information highway. More often than not, the word is used interchangeably with the word *interactive*, as in interactive TV (ITV). ITV, with its promise of movies on demand and home shopping, will soon, or not so soon, be available through the National Information Infrastructure, which the nation's merciful copywriters have dubbed the info superhighway.



ILLUSTRATION: ROB KRONINGER

How much of this project will eventually be built and in what form is anybody's guess. Competition for carrying the back-and-forth traffic of interactivity comes from a technology sometimes called POTS, or plain old telephone service. POTS relies on "the twisted pair." The pair is not a perverted black-leather couple who spend their evenings in seamy urban dives but the technologists' name for the ordinary copper wires attached to your telephone. Ways have been developed to send movies to the TV set via already in-place, already paid-for telephone lines, without the expense of laying fiber-optic cable.

In the vast domain of interactivity all is confusion, uncertainty and a wilderness of contradictory promises and predictions. As of now, there is no interactive-multimedia system up and running that gives you and the other spuds in your family the power to order a pizza by depressing a button on the "click-and-shoot" or "point-and-fire" channel changer. Time Warner Cable is working on the possibilities of such a system in Or-

Whatever it may mean, multimedia, in one form or another, is in the den, the kids' bedroom, throughout the house.

lando, Florida, but the much-delayed project will not be in operation until the end of the year, if then.

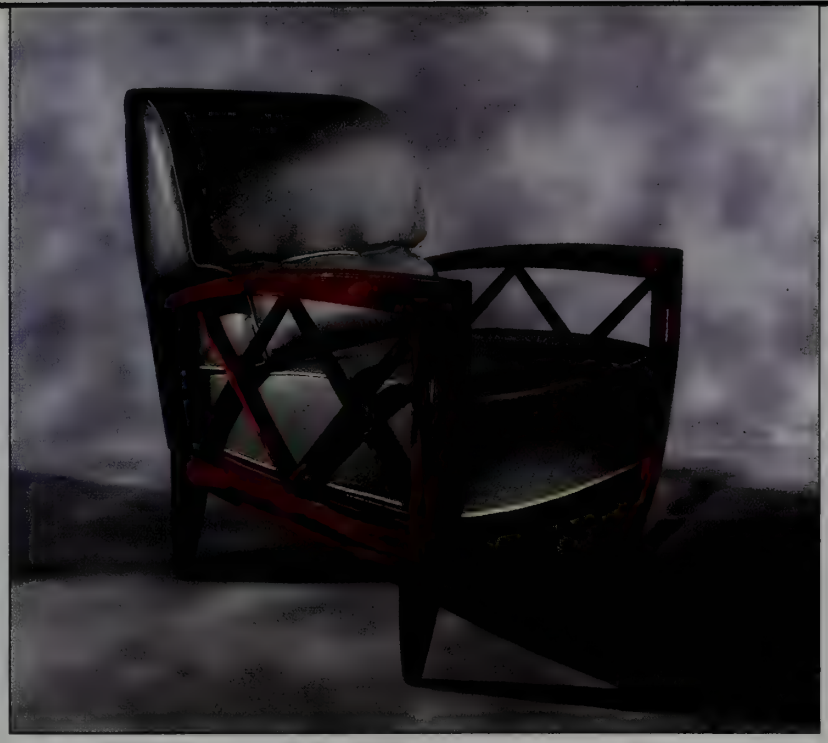
The gaudy pictures of electro-wonders to come are not simply hypester effluvia. Electroland is populated by wild and crazy enthusiasts caught up with new ideas and shattering visions of products to be made and services to be offered. From end to end, people in every segment of the interlocking set of industries, institutions and activities that we call electronics chronically run on at the mouth, making announcements in which dreamy intentions are confounded with as-yet unrealized accomplishment. Nevertheless, things do get done. Past promises have been made good, often spectacularly, if not always on the date promised or in the shape originally envisioned. Stuff is happening.

It's not entirely the fault of technology that we can't yet order pizza with a channel changer. It's doubtful that we would order pizza that way if we could. Electronics is a lot more than technology. It is culture, psychology and business economics, and it's these factors that are holding up the pizza order. How many people will care to stand in front of their TV sets marching around the screen's "virtual mall" to do their shopping? The minority of pizza eaters who are at home clicking and pointing a mouse at the icons on a computer screen may be up to clicking *no* for anchovies and *yes* for sausage, but most adults will probably prefer to pick up the phone and just order a pizza, for gosh sakes.

Various forms of interactive or multimedia activity already exist for computer users, but to make the same interchanges readily available for tens of millions of others is an emerging technocraft. Interactive multimedia on a mass scale first crept into our lives when banks went to ATMs. In Electroland all devices of this sort go under the general heading of kiosks.

Kiosking is taking place everywhere, more or less unnoticed as a general phenomenon. On college and

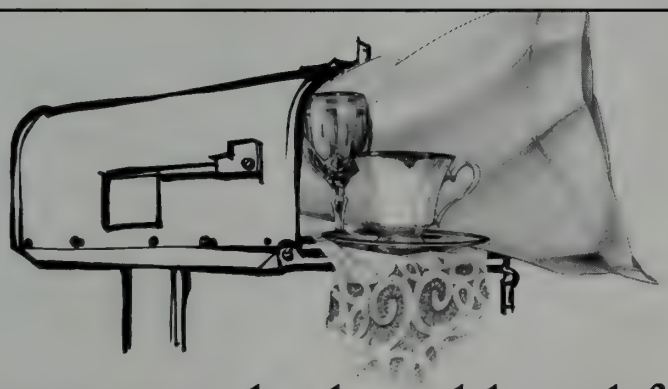
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MORPHING INTO MULTIMEDIA
continued from page 43

university campuses, students register for courses, get their grades and execute other transactions with the administration at kiosks. Large buildings and other public places often have rudimentary kiosks to dispense information. Kiosks for buying tickets to concerts, movies and sports events will not only locate the seat you're buying on a diagram but display on the screen your view of the stage or the field. Music store kiosks allow their customers to look and listen before they buy a CD.

A third of the states offer kiosks for employment listings and applications. According to Jerry Veltri of IBM, who specializes in the subject, kiosks are used as "electronic milk cartons" to help find missing persons. And they will soon be in wide use for such things as paying traffic tickets, renewing driver's licenses, registering to vote and voting.

The difficulties with kiosks aren't in the electronics but in where to put them and how to design them for those who can't read instructions or won't. "You want a kiosk where you never have to use the help button," says Veltri, but that requires artists adept at signage, behavioral psychologists and canny merchandisers.

Interactive devices for the home pose the same kind of design problems and a bundle of additional ones. Many of the services, games and entertainments that are to flow into our houses at our whim and command operate on different systems, or "platforms," as they say in the trade. Each system is owned by a separate corporate entity that has put a lot of money into perfecting and promoting a game platform like 3DO, for example, versus the Nintendo platform.

Currently each of these platforms requires a TV set top box, and some people in the industry worry that houses of the future will be cluttered by piles of set tops. There is, however, the marsupial solution. A small computer package, referred to as a joey, Australian slang for a baby kangaroo, would be placed inside your TV set. The joey would be able to handle any platform or operating system. With complications like these, it's small wonder that some people say the first completely wired, multimedia, interactive society will be the former East Germany, because there are no old incompatible systems to work around and replace.

Besides incompatibility, there is obsolescence. In Electroland everything is old when you buy it. In their progression toward motion-picture-quality graphics, electronic games have already gone through two generations of equipment change and are about to enter a third in less than a decade, all with no discernible effect on the national appetite, particularly among the young, for this form of interactive entertainment. While film stars continue to attract the most public attention, last year more money was spent on electronic games than at the movie box office, according to the industry's cock-a-doodle-doo-ing.

> It's not entirely the fault of technology that we can't yet order pizza with a channel changer.

Many sources provide the games that filter into the home. Soon they will be coming in on cable, along with ordinary television programs; for now they arrive via cartridge from the store or they can be rented at most movie stores. They can also come in floppy disks and CD-ROMs to be played on the computer. Isolated cases of epileptic-like seizures have been reported in a few boys as a consequence of too many hours in front of the screen playing these games. Most kids will probably suffer only a case of twitchy thumbs and empty heads.

Along those lines, Michele Di Lorenzo, senior vice-president of Viacom's New Media division, says that her company is inventing "games that aren't shooters," like one designed to appeal to both boys and girls in which "Spunky the dog goes through a maze." If that seems less than a breakthrough, Viacom's games are "to provide an emotionally based rather than a cognitively based experience," Di Lorenzo says. "We're on the cutting edge of what you can deliver from a look-and-feel standpoint."

But there is much more to interactive multimedia than watching while we hear Spunky bark. CD-ROM titles for grammar schoolers like *SimCity*, *Headline Harry*, *Carmen Sandiego* and *Cuckoo Zoo* are getting good reviews, and up the line are BookWorm's (800/845-1755) expanding collection of the English classics on CD-ROM. Not only is the text of *Hamlet* handsomely displayed on the screen but all or any part of it can be printed out. The meaning of any word or idiom will also be shown with a click of the cursor. History, critical appraisal and even recitations of more famous speeches can be heard with another click or two.

Multimedia interactive publishers such as BookWorm may be changing reading from a relatively straightforward linear activity into a hopscotch one in which the reader moves from text to commentary to illustration, from sight to sound, from still pictures to movies, all the while reading *Hamlet*. Anyone who has ever stopped reading to look up a word in the dictionary has done something akin to modern reading à la CD-ROM. The difference is that most readers seldom break off to look up a word. Reading a text in which a mass of pictures, ancillary information and sound is lurking right behind the words is a different thing. CD-ROM texts often are designed to invite the reader to put down the text and go on a multimedia exploration. Whether this is desirable can be left for another time,

but rest assured, CD-ROM reading is very different from sitting in a wing chair by the fire reading *The Decline & Fall of the Roman Empire* in a heavy, hand-tooled, leather-bound volume. Indeed, CD-ROM reading and reading-reading are so different a new word may be needed.

If Claude Leglise, Intel's director of video brand marketing, is correct, computers are now selling as fast as VCRs, and many of the new ones have CD-ROM drives already installed. CD-ROMs are available at three speeds, 1X, 2X and 3X. CD-ROM motion pictures on 3X are closer to movie quality, but be reconciled; whatever you buy now will shortly be superseded, and they're talking about 4X soon. (Cautious CD-ROM buyers will check with a reliable guru to make sure it will run decently on their equipment. At this writing, for instance, BookWorm will work only on Mac computers.) Regardless of the *X*s, there are already an estimated four thousand CD-ROM titles in print, if that's the correct expression, ranging in subject matter from pornography to philosophy.

High-end merchandisers are discovering that while the Home Shopping Network on cable is no sales medium for them, interactive merchandising through CD-ROM can be very successful. Firms like Lands' End and L. L. Bean have teamed up with Apple to produce a CD-ROM catalogue, with happy results. People with all kinds of interests—from medicine to fabric manufacturing—are finding interactive multimedia has something worthwhile for them.

Even CompuServe, Prodigy, America Online and other on-line services reached only via a computer attached to a telephone line are seeing an upsurge, with something like four million subscribers. They are not for people who don't want to learn to do things on computers, but they are another element in the crisscross of modalities that join us together even as they leave us alone and isolated in front of our screens. □

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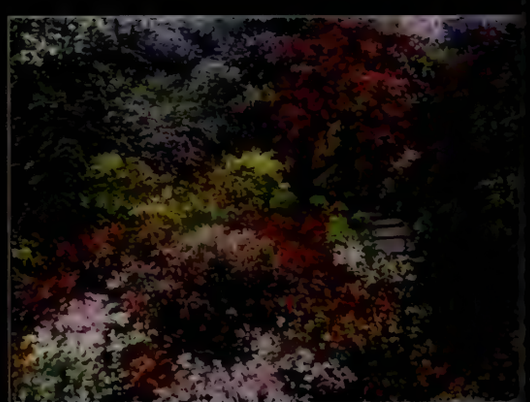
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Tarkay, "Cafe I"
Serigraph, 1994



Mouly, "Guitare Rouge"
Lithograph, 1991



Rea, "A Garden's Prime"
Oil, 1993

JULY/AUGUST AUCTIONS*

*Partial listing–please phone for complete listing of July/August auctions

Des Moines, Iowa — Sun 3pm/Mon 8pm
University Park Holiday Inn — August 7-8
Glen Raingh Licensed Auctioneer

Eatontown, New Jersey — Sun 3pm/Mon 8pm
Sheraton at Eatontown — August 7-8
David Teeman Licensed Auctioneer
Park West City Licensed

Green Bay, Wisconsin — Sun 3pm/Mon 8pm
Radisson Green Bay — August 14-15
Glen Raingh City Licensed Auctioneer
State Seller's Permit #472621

Hartford, Connecticut — Sun 3pm/Mon 8pm
Hartford Marriott Farmington — August 7-8
Park West Gallery Itinerant Vendor License #00000017

Kansas City, Missouri — Sun 3pm/Mon 8pm
Hyatt Regency Crown Center — August 14-15
David Teeman Licensed Auctioneer, Park West Gallery Licensed Transient Merchant
Missouri Sales License #240-00092-7

Lexington, Kentucky — Sat 8pm/Sun 3pm
Hyatt Regency Lexington — August 13-14
Gary Turla State Licensed Auctioneer #P1560
Transient Merchant Permit #111-480-000-299-4999

Minneapolis, Minnesota — Sat 8pm/Sun 3pm
Radisson Hotel South — July 23-24
Morris Shapiro State License #27-28, Park West Gallery State License #000046, Bloomington License #33862
Licensed Transient Merchant

Naples, Florida — Fri 8pm/Sat 8pm
The Ritz Carlton, Naples — August 5-6
Morris Shapiro State Licensed Auctioneer #AU182
Park West Gallery State Auction Business #AB0000267

Newport Beach, California — Sun 3pm/Mon 8pm
Sheraton Newport Beach — July 24-25
William Smith State Licensed Auctioneer #A2071
Park West Gallery #C1104
City Business License #000493

Ottawa, Ontario — Sun 3pm/Mon 8pm
Radisson Ottawa Centre — July 24-25
Gary Turla Auctioneer #270530
Park West Gallery Auction Company #2705-30
Licensed Transient Merchant

Philadelphia, Pennsylvania — Sun 3pm/Mon 8pm
Wyndham Franklin Plaza Hotel — July 24-25
David Teeman State Licensed Auctioneer

San Bernardino, California — Fri 8pm/Sat 8pm
San Bernardino Hilton — August 12-13
Kelly Horrigan State Licensed Auctioneer
Park West Gallery Auction Company #C1104
City Licensed

San Francisco, California — Sat 8pm/Sun 3pm
San Francisco Marriott at Fishermans Wharf — August 13-14
William Smith State Licensed Auctioneer #2071
Park West Gallery State Licensed Company #C1104

St. Louis, Missouri — Sun 3pm/Mon 8p
Sheraton West Port — July 31/Aug
Morris Shapiro Licensed Auctioneer #1967
Missouri Sales License #240-00092-7

Trumbull, Connecticut — Fri 8pm/Sat 8p
The Trumbull Marriott Merritt Parkway — July 29-
Gary Turla Licensed Auctioneer
State Itinerant Vendors License #0000132

Tucson, Arizona — Sat 8pm/Sun 3p
The Westin La Paloma — July 30
David Teeman Licensed Auctioneer #0093634
Business Privilege License #109110

Tulsa, Oklahoma — Sun 3pm/Mon 8p
Southern Hills Marriott — July 24
In Association with Cecil B. Abernathy
Glen Raingh State Licensed Auctioneer

Vancouver, British Columbia — Sun 3pm/Mon 8p
The Westin Bayshore — August
William Smith Licensed Auctioneer #[illegible]
Park West Gallery City License #[illegible]
Transient Traders License #[illegible]

Washington DC at Vienna, Virginia — Sun 3pm/Mon 8p
Tyson's Corner Marriott — August 14
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Etching, 1633



Miro, "Hometage a Joan Prats: Plate VI"
Lithograph, 1971



Chagall, "Familiar Dream"
Lithograph, 1969



Picasso, "Sculpteur, Modele et Sculpture Assise"
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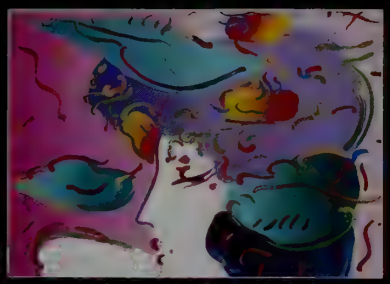


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More recently, Max completed his fourth Grammy Award poster, redesigned NBC television's symbolic peacock, was appointed as the official artist for World Cup USA '94 and created a "Peace Accord" painting for the White House to commemorate the historic signing.



"Flower Spectrum No. 16"
Mixed Media Painting © Peter Max, 1994

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A QUEEN ANNE REVIVAL

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ARCHITECTURE BY CLEVELAND HARP
INTERIOR DESIGN BY MAUREEN CHILLY
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY JAIME ARDILES-ARCE



"My goal was to transform a handsome period residence in need of renovation into a comfortable yet polished setting for a couple with children," says architect Cleveland Harp, who collaborated on the 1907 house in Westchester County, New York, with designer Maureen Crilly. LEFT: Gables and a multitude of windows underscore the structure's Queen Anne style. ABOVE: A bold carpet plays against the formality of the entrance hall. The Hepplewhite bureau-secretary is a family heirloom. Chair fabric is from J. Robert Scott.

A collaboration between an architect who was also a designer and a designer with a strong bent for architecture had from the outset a double purchase on success: They could each put in their own two sensibilities.

True, the house in question—a three-story twenty-four-room Queen Anne of spruce-green wood and picturesquely restless rooflines—had the advantage of embodying the elegance of days long past; it had been put up in 1907 on a curving street of wood-frame houses, set one by the next, in an eighteenth-century village on Long Island Sound. At once civic and private, well-met of mien and vain of ancestry (having been built for the playboy son of the founder of the





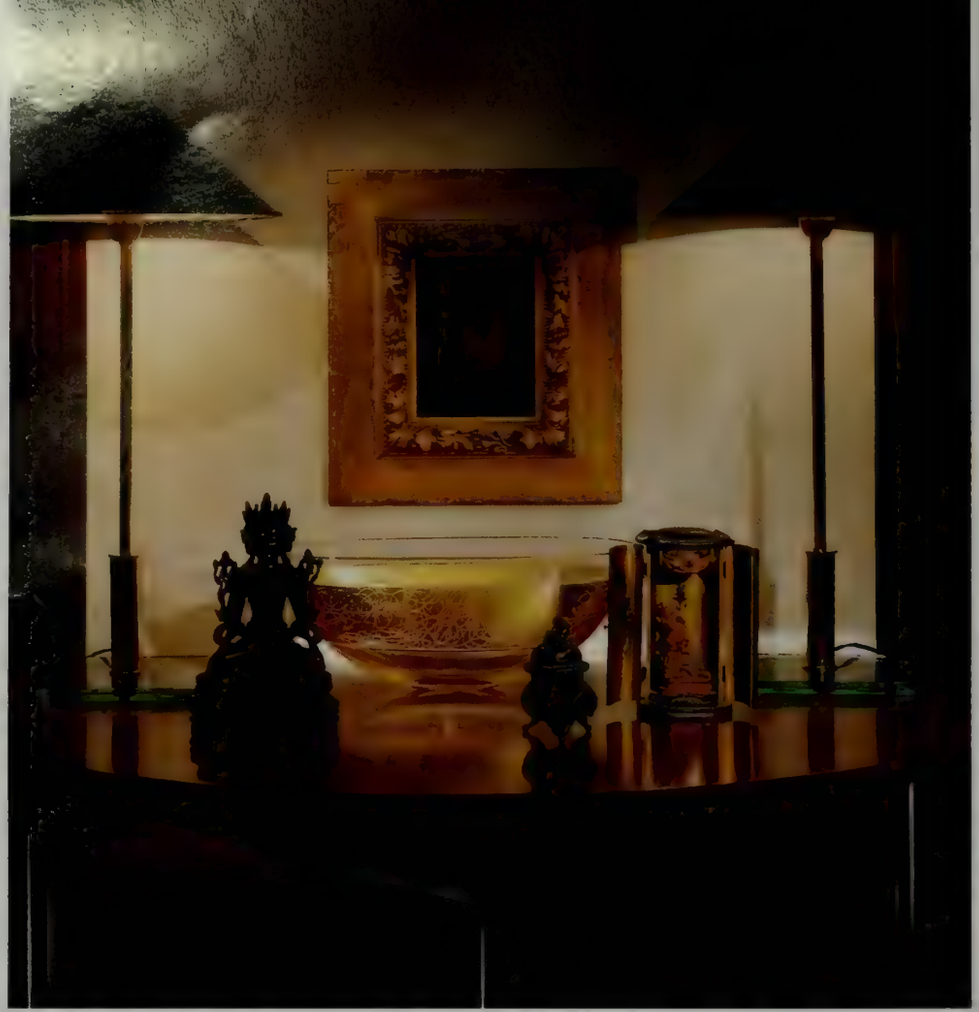
Royal Baking Powder Company), the house stood its ground as a fine piece of period architecture but was now in need of conscientious if not enlightened restoration.

When the clients—a professional couple in their early forties with three young daughters—brought in architect Cleveland Harp and designer Maureen Crilly, they were seeking to move beyond the look imposed by the collection of Victorian and early American pieces they'd inherited to a look that was more relaxed and contemporary. They were counting on Harp and Crilly to endow the public rooms of the house with a new grace both spiritual and material and at the same time to uphold the purity of its tradition.

"The first time I walked through the place, I saw that the architectural interiors were all beautifully fitted out and the original murals and medallions were intact," Harp recalls. "In fact, I was reminded of Palladian rooms. I felt that the right contemporary pieces placed sparely here—because space would have to glow around and under them—could take on the same kind of sculptural quality that they would in Venetian palaces and Italian Renaissance villas. The Italians, of course, are past masters at blending twentieth-century design and traditional interiors." Harp had decided on the spot to proceed as if the rooms were highly wrought architectural containers that remained to be filled in kind.

He and Crilly went on to select mostly Arts and Crafts–inspired twentieth-century furniture whose slender legs and frames would echo the play between form and line that characterized the house's heavy-timbered interiors. Every stick of furniture they

"The clients wanted a contemporary feeling to come through in the design without having it take away from the character of the old house," says Crilly. The living room's Oriental wall mural, decorative sconces and ornate carved mantelpiece, which are original to the residence, were restored. Kashan carpet. Brunschwig & Fils chair fabric, left.



ABOVE: A living room vignette is a composition of "light and dark, silhouette and transparency," says Harp. "The objects, some antique, offer a dialogue between past and present, and between occidental and Oriental cultures." The portrait of a woman is thought to date from the 19th century. The temple statuary and incense burner are Nepalese. Mirak brass-and-glass table lamps.

chose would have a constructed quality to it. The owners' eighteenth- and nineteenth-century pieces could remain on the premises only if they possessed a thin-legged lightness that allowed the full volume of the rooms they were in to be read. "We were determined to do it light and elegant, not heavy and overloaded," Harp emphasizes. Windows were left unadorned accordingly, and the plaster walls in the public living spaces were painted pale pink.

The house, going from an all-plaster entrance hall to a living room with mahogany paneling and casings and a beam ceiling, to a dining room with yet more mahogany, to an all-oak library with herringbone-patterned floors, darkened with each succeeding space. Lighting was pivotal. Harp and Crilly called in New York lighting consultant Alexander Radunsky to retrofit the magnificent giltwood 1907 fixtures in the library and dining room. "As far as their style goes, they look Scythian to me," Harp imparts. "They have the robustness of Byzantine art—a little bulbous, a little overscaled." A supplementary lighting balance was gained by placing a glass-topped table in the dining room that would not only reflect the richly ornamented ceiling but increase the perceived transparency throughout a house whose rooms flow one into the other.

To arrive at the exact degree of gilding necessary to achieve optimal light refraction of the rooms, Harp and Crilly worked with a mural restorer—a genie who materialized on a daily basis for months in the form of New York painting conservator



Oak paneling and beams create warmth in the library, embellished with a stenciled ceiling. "We had a console that holds books and audiovisual equipment made to put in the center of the long room," says Crilly. "A conversation area was formed on one side of it near the fireplace." A stained-glass window flanks the 19th-century landscape by R. C. Minor. Club chairs are from Donghia. Roche-Bobois leather sofas.





"The reflectivity of the glass tabletop offsets the dining room's dark wood," explains Harp. The ceiling medallion is decorated with swirling cranes. John Wesley Jarvis's early-19th-century portrait is of one of the wife's ancestors. Atelier International table. Brunschwig & Fils fabric on the Randolph & Hein dining chairs. In the living room beyond are Mirak brass lamps on a mahogany multidrawer credenza.





Arnold Wagner. "We had a Sistine Chapel sort of operation set up in the library," Crilly laughs. "The room was up to its ears in scaffolding." The ceiling that Wagner salvaged and enhanced is blatantly decorative and slightly Oriental, made up of panels of gold running boisterously between wood beams and bounded only by a pattern of leaf. Wagner also performed a sleight of hand on the Oriental wall mural that surrounds the gold-and-black-painted carved wood mantelpiece in the living room. Already restored by the previous owners was the brilliant ceiling medallion of pink-and-gold cranes flying roundabout on a black-and-gold-patterned field that centers the open, flowing space of the dining room and that set the colors for its furnishings.

Very early on, according to Crilly, she and Harp were able to "nail down the palette." There was gold in each of the murals, and red was the wife's favorite color—"She wore a red coat to our first meeting," Crilly remembers. So luminous jewel-red and golden wheat—colors strikingly beautiful against dark wood—crop up in various chairs and draperies. For a complementary color the architect and designer landed on icy aqua, proposed by the antique Kashan carpet in the living room. The Kashan—"tested," says Crilly, "for quality of light"—is delicate, cool and lacy, and props the formality of the living room, while the Heriz in the library is patterned and intense—bold enough to hold the scale of that imposing room.

It is the library that is the consummation of the whole grand endeavor: Adapted to new habits and usages, it still manages to speak to the old temperament of the house. It's the last of the public rooms; entering it from

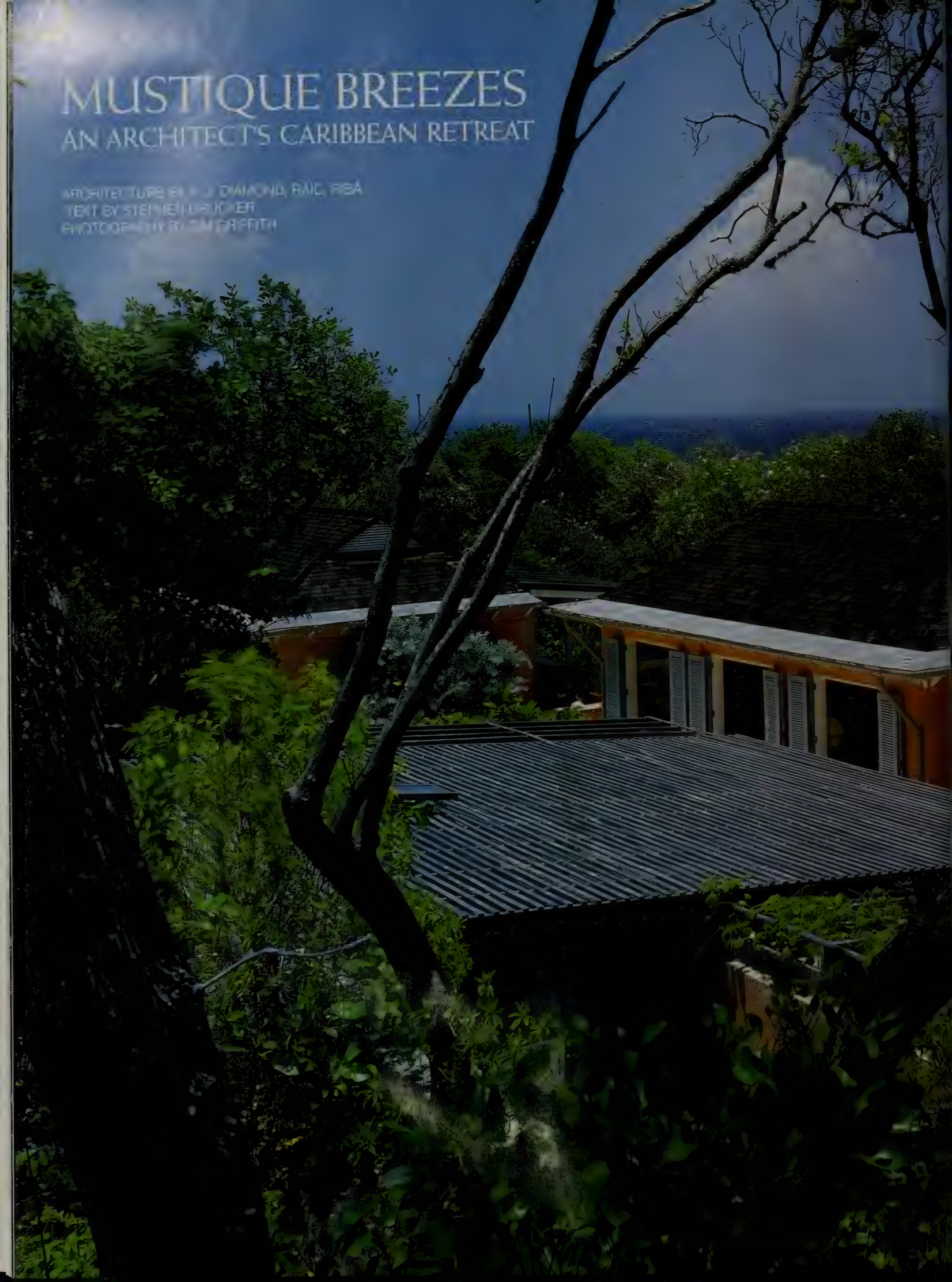
continued on page 138

"The porch gallery serves as an informal living room in warmer months and as a conservatory in winter," says Crilly. "It provides the transition as you walk from the porte cochere to the entrance hall." Clarence House fabric on the suite of wicker furniture. Glass-topped metal tables are from Mirak.

MUSTIQUE BREEZES

AN ARCHITECT'S CARIBBEAN RETREAT

ARCHITECTURE BY [illegible] DIAMOND, RAIC, RIBA
TEXT BY STEPHEN [illegible] ROCHER
PHOTOGRAPHY BY TIM GRIFFITH





"I wanted the house to be unobtrusive and to disturb the natural landscape as little as possible," says Toronto-based architect Jack Diamond of Simplicity, his family's house on Mustique. Made up of five separate pavilions, the residence was sited to best take advantage of the prevailing winds. "The pitched roofs are vented for cooling, the flat one offers shade and protection and eventually will support passion vines, bougainvillea and other plants," he says.

There is little point in coming to Mustique without an invitation. Other islands in the Caribbean are known for their resorts, but Mustique is known for its well-hidden houses and for the famous people hidden away in them.

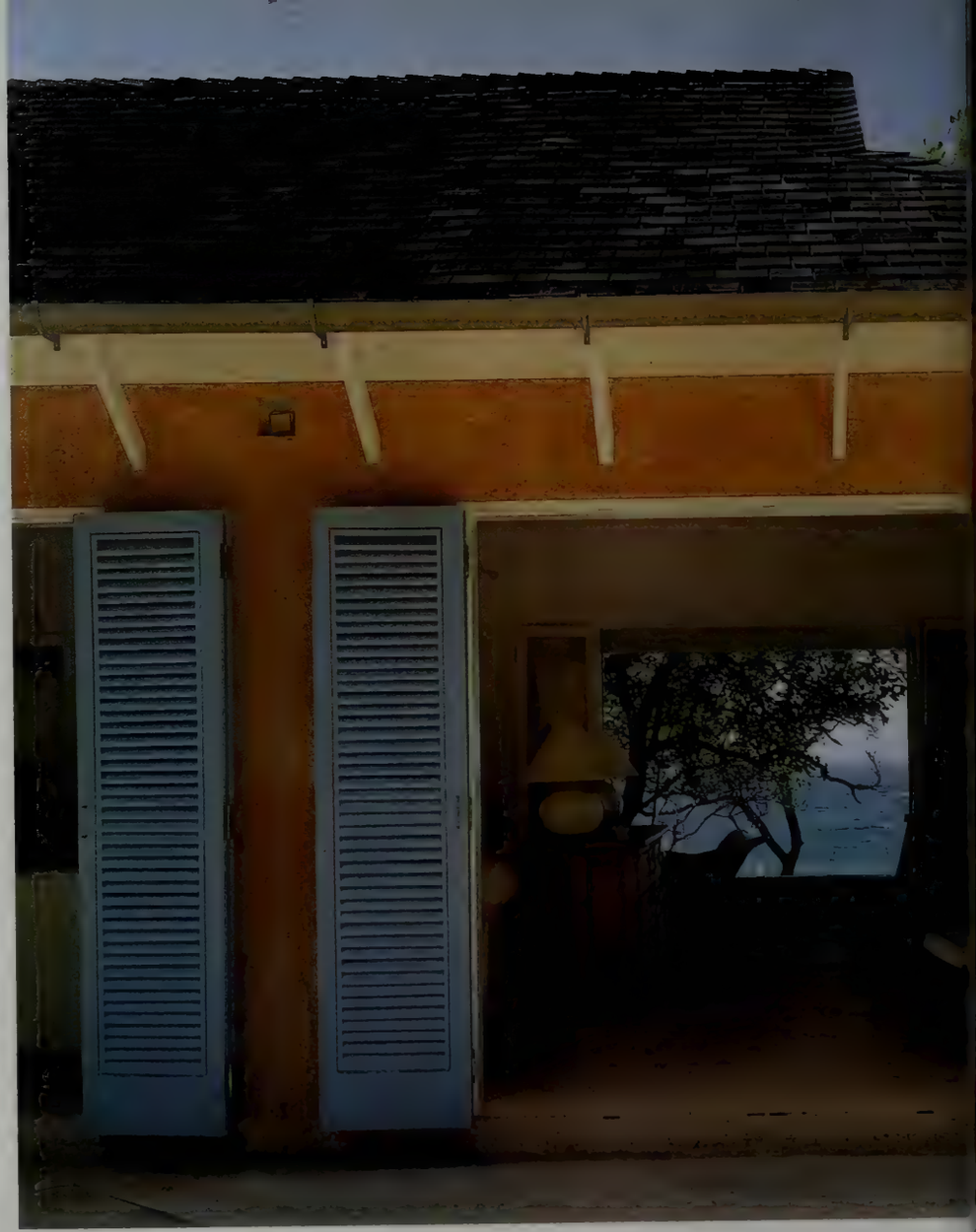
The lack of stimulation is a source of local pride. The few roads are gravel; there are two small inns and one restaurant; and sometimes it seems that every house is an island, virtually dependent on its staff, because only those who have lived there all their lives know where to get what is needed to sustain the high life on this tiny green outpost in the Grenadines.

"Life here has a slightly Marie Antoinette–ish simplicity," says Jack Diamond, who is neither royalty nor a rock star but rather an architect who lives in Toronto with his wife, Gillian, and two children. Tucked away on six acres is the family's getaway house, as natural to Mustique as the white cedar that surrounds it and with not a Windsor nor a Jagger within a half mile.

"You'll be blown away," everybody told Diamond when he bought his parcel on the windy Atlantic side of the island. But an architect looks at a piece of land and sees things that other people do not. The trade winds, Diamond knew, always blew from the same direction, and so did the rains. He felt certain that if he found a protected spot, and if he didn't clear the bush too eagerly, and if he designed a house that made the climate its partner, then what other people thought of as wind would instead be just "a constant, perfect breeze."

"All you need here," he says, "is shade and a breeze."

Diamond supplied the shade, with a house whose name says it all: Simplicity. From Louis Kahn, with whom he studied at the University of Pennsylvania, Diamond learned the value of simplicity and "the joy of see-





RIGHT: "It provides a sense of both enclosure and openness," says Diamond of the living room pavilion. He incorporated a 19th-century Canadian Hutterite pine table and a teak Thai folding chair into the space.



ing weight transferred directly to the ground." This, it so happens, is a fairly accurate description of the traditional colonial architecture of the Caribbean, and so Diamond embraced it, though with a modernist's reserve.

His 4,000-square-foot house is a group of five pavilions "in dynamic relation to each other," and it is a house Kahn would have respected for its monolithic sense of shelter. Its walls and stairs and floors, finished with the same plaster but in slightly different textures, all seem to have been carved from one big piece of the tropical reef. The exterior walls have the actual color and texture of coral, in truth a mixture of red sand from Trinidad and local yellow stones. The interior plaster walls are a somewhat less textured white canvas for ever-

To create a surface with the texture and color of coral, the architect finished the house in a plaster made of red Trinidad sand and a yellow fine-stone aggregate. LEFT: The living room pavilion overlooks Pasture Bay.

BELOW: "I added the tension bars for hurricane resistance," says the architect. Resting on the plaited banana-leaf rug is a low table by Diamond. Across the courtyard to the right is the dining pavilion.





LEFT: Wood shutters in the bedroom pavilion by the pool open to the untamed landscape. A bentwood cane chair is beside the table, which was designed by Diamond and Marko Pashkousky. The print is by Matisse.

BELOW: From the living room veranda, which faces the tiled pool and, beyond, the second bedroom pavilion, the "separation of the elements of the house" is evident, says the architect. Brown Jordan furniture.

"Each of the three bedrooms has complete privacy and its own outdoor terrace," says the architect, who, with his wife, Gillian, and two children, tries to make the trek to Mustique from his primary residence in Toronto several times a year. BELOW: Posts frame the view from the main bedroom pavilion.



changing light and shadow. The floors, which look like big paving squares, are plaster with ruled joints. Diamond knows the cool feeling of those floors well. "On Mustique," he says, "wearing shoes is being formal."

The largest of the pavilions is the living room. Little more than a lofty hip roof with deep overhangs, it has walls punctuated by a series of robin's-egg-blue shutters that seem always to be fixed in their open position. On one side of the room, the side that brings the rains, Diamond built a deep porch so that he would never have to get up to close the windows.

Two of the pavilions house bedrooms, each the equivalent of a master bedroom, with its own veranda and complete privacy from the rest of the house. (It seems one can never get enough privacy on Mustique.) A courtyard with scented plants fills the Diamonds' own room with a tropical perfume. Keeping the bedrooms cool is a double roof—a sandwich of shingles outside, a tray ceiling inside and a vented space between them.

The fourth pavilion is an indoor-outdoor dining room under a slatted



roof, which Diamond envisions someday overrun with creepers. The staff of three occupies the fifth. Bridging all five is a courtyard, which provides what he calls "the sense of place."

Building on an island, and especially on this island, took considerable resolve. Virtually everything had to be brought from somewhere else, so the house, which would normally have been finished in nine months, took eighteen months. "At one point," the architect says, "I began to feel that I was in the import-export business."

Container after container seemed to arrive: concrete block from Trinidad; cedar shingles from British Columbia; green heartwood for the ceilings from Guyana; and the furnishings, with the exception of the plaited banana-leaf rug in the living room. Emphasizing the classic, the furnishings are mostly duck upholstery and light woods, all so spare that even the stripped-pine pieces begin to seem highly decorative. "Sometimes," Diamond says, "there is enough aesthetic satisfaction in comfort."

Diamond, who was raised in the similar climate of Cape Town, calls Mustique "my surrogate Africa." He spends his days there by the secluded swimming pool, one eye on the lime-green iguanas and another on the local tortoises, which have the funniest little red spots on their feet. He tunes in to the sounds of the pelicans and the blue herons; watches the squalls come and go; and now and then drifts off to the crash of the waves.

Only the ceiling fans exert themselves on Mustique. □





RANCHO RUSCHA

THE ARTIST'S LOS ANGELES RESIDENCE

TEXT BY HUNTER DROHOJOWSKA-PHILP PHOTOGRAPHY BY MARY E. NICHOLS



OPPOSITE: Ed Ruscha's own works *Cold Beer Beautiful Girls*, 1993, and *Big Inventions That Make a Big Difference*, 1984, are joined in the new entrance hall by *Orange House Painting*, 1963, by Joe Goode and a chandelier from a southern California skating rink.

ABOVE: The couple seek out objects from different periods in southern California style. One result of such blending is a Billy Al Bengston work titled *Oporto Dracula*, 1972, with a Rin Tin Tin lamp and a photograph autographed by Rin Tin Tin's owner.



ABOVE: Edward Ruscha, whose words on canvas made him the seminal West Coast Pop artist, and his wife, Danna, bought the residence adjacent to their west Los Angeles house and remodeled it after Cliff May's ranch house aesthetic. "We both have definite tastes," notes Danna. "We're fussy."

Edward Ruscha remembers the lure of Los Angeles: "I knew there was going to be jazz, hot rods, blondes, palm trees, ocean and everything that every other location lacked. I was a sucker for it."

It was 1956 when he drove west from Oklahoma City with songwriter Mason Williams. "When I came here, everything was blunt and clear," recalls Ruscha. "My painting got to be the same. I was doing those monosyllabic word paintings. Somehow they seemed to reflect the whole experience I was going through out here."

Hope and *Honk*, no less than his paintings of gas stations, sunsets and the Hollywood sign, from the 1960s and 1970s, captured L.A.'s optimism and idiosyncrasy. "It was so wide-





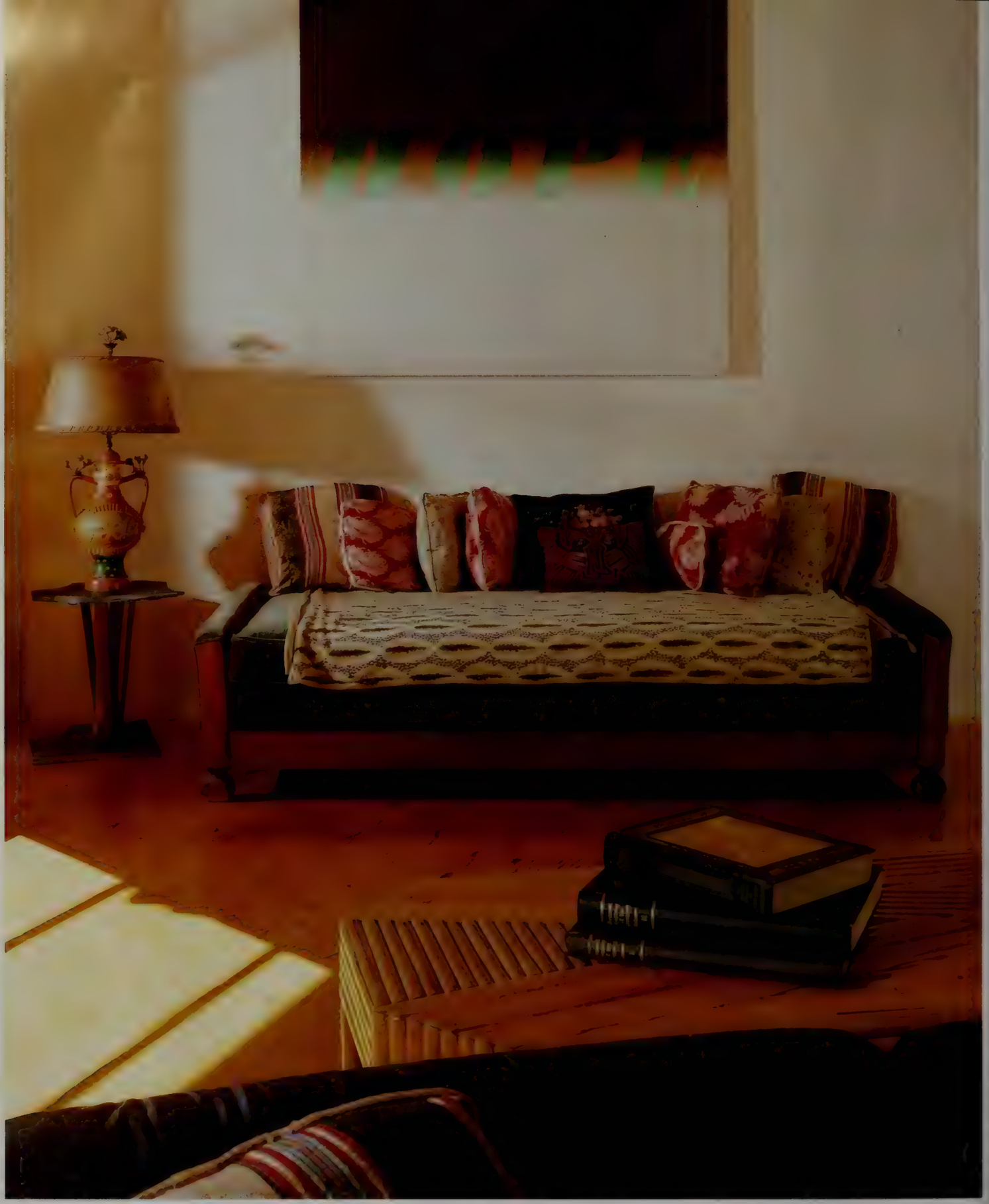
eyed when I first came out here, and so was I," he says with a laugh.

Ruscha was quickly embraced by the Pop art movement—his work was, and still is, represented by legendary art dealer Leo Castelli. It was a heady, exhilarating time. He married Danna Knego, who in 1968 gave birth to their only son, Edward Joseph Ruscha V, known to his parents as Frenchy. That year Ed Ruscha painted the word *Rancho* in a liquid script that looks like poured honey on a golden ground, a painting that seemed to embody the warm glow of his newfound domesticity.

Ed and Danna Ruscha divorced in 1977, but ten years later they remarried and bought their own "rancho"—a low-slung ranch house high in the Santa Monica Mountains. This time he painted a picture of three darkened ranch houses under overarching trees silhouetted against the predawn light. The atmosphere is peaceful and quiet; the three houses could stand for the reunited family. Asked about the connection between the pictures of houses and his domestic life, Ruscha admits, "My domestic life is important to me. I have to have some kind of balance to feed the work. The folly of it all is that, away from work, that's what a home is to me. I guess I'm like anybody else. I love a comfortable surrounding."

Ed Ruscha maintains a warehouse-size studio in Venice and a getaway in Palm Springs, so a modest ranch house might have provided comfort enough if the next-door neighbors hadn't decided to sell their property. But the neighbors did, and the Ruschas' next move was inevitable. They had seen too many of the smaller homes in their area torn down, their lots replanted with massive houses. "There was no doubt about it," says Ruscha, shaking his head. If they

Architectural designer Morgan Livingston connected the two houses with a high-ceilinged living room. "We wanted a big room but not a formal one we would never sit in," says Danna Ruscha. Andy Warhol's 1971 portrait of Dennis Hopper is on one wall.



"Home life is prosaic," says Ed Ruscha. "So prosaic it's embarrassing. At any time you might catch me reading a plumbing manual." Above the living room sofa is Ruscha's 1972 work *Hope*. On artist Jim Ganzer's *Ganzerstand* is a 1920s Mexican lamp from cowboy actor Harry Carey's ranch in Newhall, California.

"Los Angeles was so wide-eyed when I first came out here, and so was I."



"Designing the house didn't have to do with lofty ideas on space and form. It was just practical," says Ruscha, whose painting *Mother's Boys*, 1987, is in the dining room. On the table, which is accompanied by Dorothy Schindele chairs from the 1950s, is H. C. Westermann's 1968 sculpture *To the Flower People*.

didn't buy that house, they were sure to find themselves in the shadow of what he calls "a three-story Swiss Tudor Pop Gothic."

After the couple acquired the property, the next question was what to do that wouldn't emulate the very construction they wanted to avoid. "I could never live in a Bauhaus habitational study," he insists. "And I know zilch about architecture, so I don't see myself building from the ground up. I always felt that existing houses were instantly livable and pleasant."

They intended to connect the two houses via a large central living room. Working with Los Angeles architectural designer Morgan Livingston, they ultimately tore down most of the new house, keeping only the fireplaces. It was then reconceived as an addition, retaining all the accoutrements of the ranch house aesthetic but executed on a grand scale.

The entrance hall ceiling, for example, elevates to twelve feet to accommodate the artist's marquee-scale painting, which proclaims in black and white, "Cold Beer Beautiful Girls." The giant wagon-wheel chandelier bearing small copper lanterns was salvaged by Danna Ruscha from a southern California skating rink. The daughter of Hollywood actors, Danna recalls, "I was in John Ford's house when I was a teenager, and I was so impressed by their chandelier that I always wanted one." A painting of a ranch house in a brushy ocher



ABOVE: "No matter how I live I never have enough space to put up all my art," Ed Ruscha says. To the left of the dresser in the master bedroom is Mike Kelley's *Headache Napkin #1*, 1983; under it is *Wedding Cake Slice*, 1966, by Claes Oldenburg.

OPPOSITE: "Cliff May is the ideal example," says Danna Ruscha. "We looked at his houses in the area and used his idea of a corridor." In the newly created lanai, a Kenny Scharf creature meets a 1965 staircase sculpture by Joe Goode.

field by Joe Goode hangs in the entrance hall as a symbol of the Ruschas' commitment to indigenous southern California style.

Danna Ruscha worked closely on the redesign by researching the work of Cliff May, the architect responsible for ranch houses scattered throughout the canyons of west Los Angeles. She saved or re-created features that other homeowners might cast off. The kitchen was dramatically expanded and required all new cabinets, but she had them built in the knotty pine of the original. The floors are heavily grained pine. Her crimson porcelain O'Keefe and Merritt stove from the 1940s, the centerpiece of the room, is surrounded by counters of aqua Formica. "You don't see much Formica in so-called high-end houses," she admits, "but I find it cheerful."

Skied on one wall is a typical Ed Ruscha sunset, an elongated horizontal canvas with darkened mountain ranges across the base and three diagonally denoted designations—Laurel Canyon, Coldwater Canyon, Benedict Canyon. Their house is the next stop in the westward geography of the painting, which echoes their lives. "Laurel Canyon is where we started with our Moorish house," says Danna, "and we've kept moving west."

The couple are avid collectors of what could be called Los Angeles's



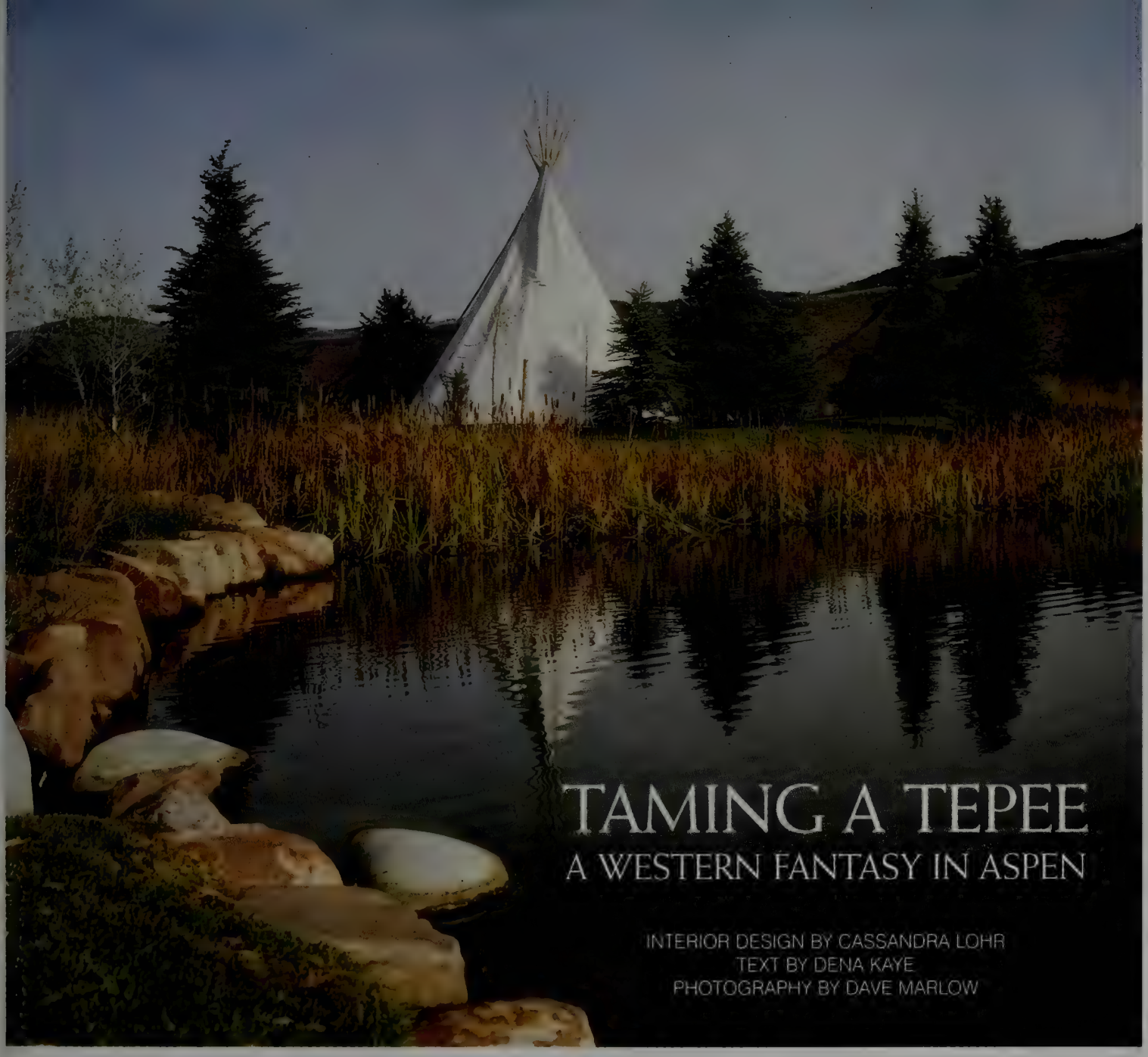
histories. Their furniture and accessories have been selected from some of southern California's most distinctive periods and placed in unexpected correspondence. A carved wood table in the kitchen is surrounded by an Eames chair, a curvaceous library chair on rollers and an ornate Spanish-style chair. "I'm not locked into one era," says Danna. "We didn't want anything that looked too done."

She chronicles her own collecting strategy. "We had a house of all Stickley furniture, but it was very dark. I sold the Stickley when it became too popular, but I have a few pieces left." A bronze Stickley vase rests on a bamboo table with matching side chairs in a corner of the dining room. Posed on the dining table is a sculpture by H. C. Westermann engraved with the wry saying, "No man stands so straight as when he stoops to help a boy." Ruscha's painting of the American flag flies on one wall. One of his texts on canvas states, "Big Inventions That Make a Big Difference." Is this the room of corny American homilies? With its flagstone fireplace and view of the Santa Monica basin below, it is wholesome and cozy—feelings embraced by both Ruschas these days.

The large living room that connects the new addition to their old ranch house resembles a museum gallery

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TAMING A TEPEE

A WESTERN FANTASY IN ASPEN

INTERIOR DESIGN BY CASSANDRA LOHR
TEXT BY DENA KAYE
PHOTOGRAPHY BY DAVE MARLOW

"They wanted a whole house in there—an office, bedroom and entertainment center in a twenty-eight-foot-diameter space," explains Cassandra Lohr, who designed the interior of a tepee retreat on her clients' Aspen property. "But with the tall pole frame and circular space, it doesn't feel cramped."

OPPOSITE AND COVER: Although the interior has electricity and hardwood floors, the hand-peeled lodgepole frame, exterior smoke flaps and eastern orientation are true to the original Plains Indians' dwellings. ABOVE: The mesa site behind the owners' main residence offers panoramic views.

On a duvet of snow in winter that becomes an endless bed of summer wildflowers, a lone tepee stands. A noble signature for a people and their way of life, this tepee respects many of the structural and spiritual traditions of the Native Americans. Even the distant setting, a ring of mountains sometimes reaching peaks of fourteen thousand feet, represents the Indians' sacred shape, the eternal circle. But here in Starwood, an exclusive expanse about twelve minutes from downtown Aspen, this tepee sports some strictly techno-modern features: a pop-up Mitsubishi TV and a cordless telephone with a customized touch—the last four digits of the number spell TIPI.

"I thought my client was kidding when he asked me to build a tepee," says interior designer Cassandra Lohr. "I told him I didn't know the first thing about tepees." But she had recently created several rugged yet soigné western-themed houses and log cabins. In fact, her client had seen one such retreat that belonged to a Saudi prince. "I told him I wanted my own retreat too, but that I could only afford a tepee," he recalls. "I just jokingly said it, but the idea stuck.

"We have our dream house on thirty acres," he continues, "but we'd always talked about adding on." He and his wife had also talked about



putting something unusual by the pond. "I wanted a completely different environment from the house," he says, "something primitive but plush, a cheerful, masculine 'clubhouse' for music, television, reading, letter writing and meditation." Or, as his wife says, a place to smoke his cigar.

Cassandra Lohr's skill in rustic chic décor brought her the project, but she was also spiritually correct. "I've always been inspired by the Indian culture," she says. At a party two days after the husband approached her, she met John Eagle Day, an administrator for development programs for Native American youth leadership. His experience with tepees reflects the traditional values and ideals of his Bannock ancestry. And he had sources for making an authentic tepee. "My biggest challenge was personal," he says. "A tepee for me is like a wild animal, not to be harnessed by modern-

ABOVE: "We added a fire pit to maintain the authenticity of the American Indian theme as much as possible," says Lohr. Hanging above the yellow elk-hide sofa from Crystal Farm are a bow-and-arrow set and a fringed North African Taureg bag.

OPPOSITE: "Many of the furnishings were made by Native American artisans," Lohr notes. "A Wyoming furniture maker walked the forests and riverbeds to find burl fir for the bed frame." The Beacon-style fabric on the bedcovering is from Ralph Lauren.



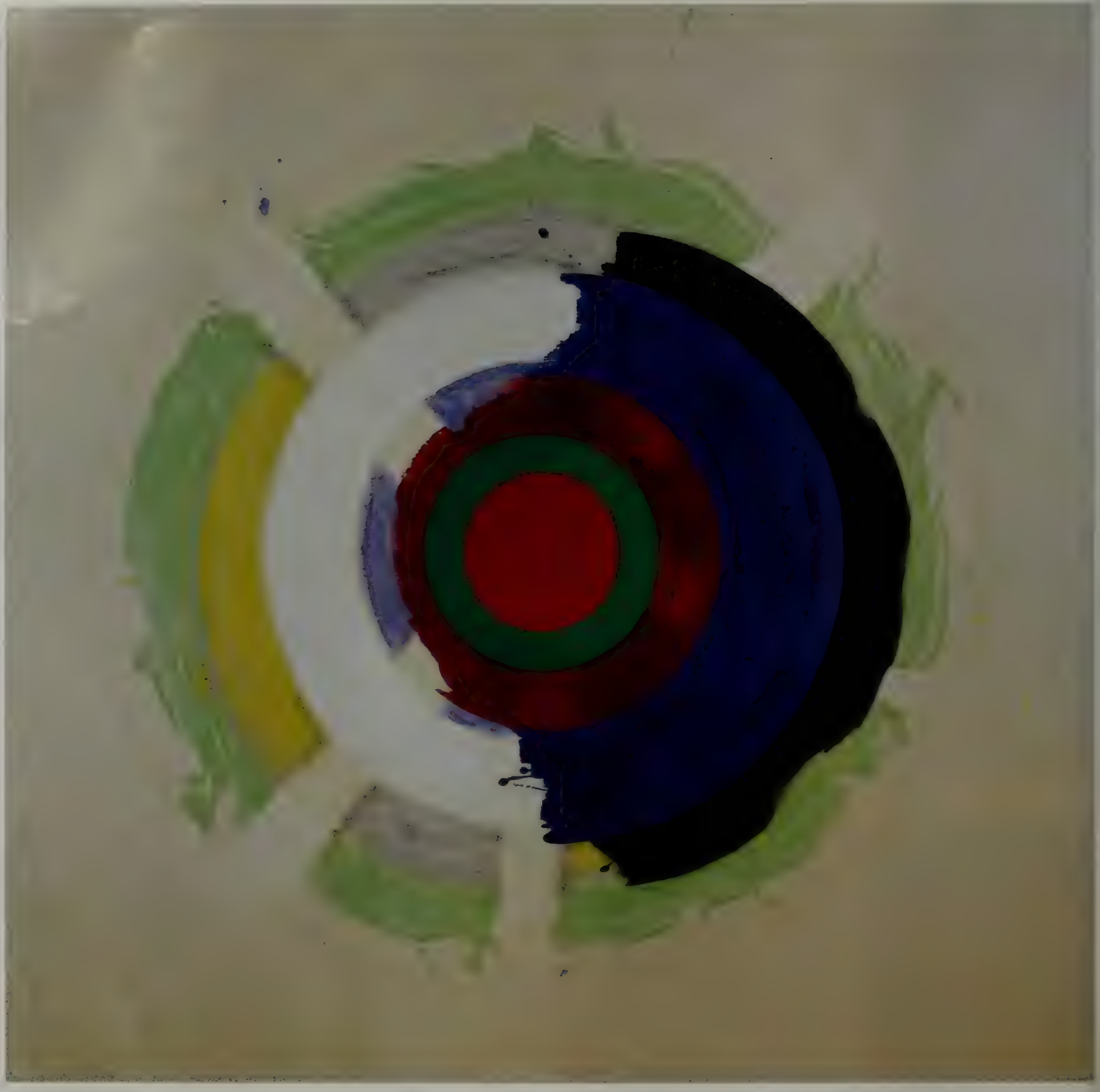
ization. The simplicity of a tepee and its aesthetic beauty are relevant to what life should be. Visually, you see where you have been, where you are, where you are going. The tepee is timeless. A house with geometric angles represents another kind of life."

Needless to say, the demands that life and the environment placed on the tepees of the Plains Indians diverge wildly from those of this suburban creation. The Plains Indians were nomads who followed the buffalo herds; their tepees had to be lightweight with few furnishings. Location involved proper water drainage and proximity to trees—too close meant danger from lightning and falling branches, as well as dripping rain after a storm. In this case, pure aesthetics prevailed. "I knew exactly where the tepee should go," says the husband. "In the prettiest spot with

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LEFT: A reading area includes a horn-and-steer-hide chaise, an iron floor lamp with a painted rawhide shade and Navajo rugs. The Adirondack-style cabinet was built to conform to the curve of the tepee walls.



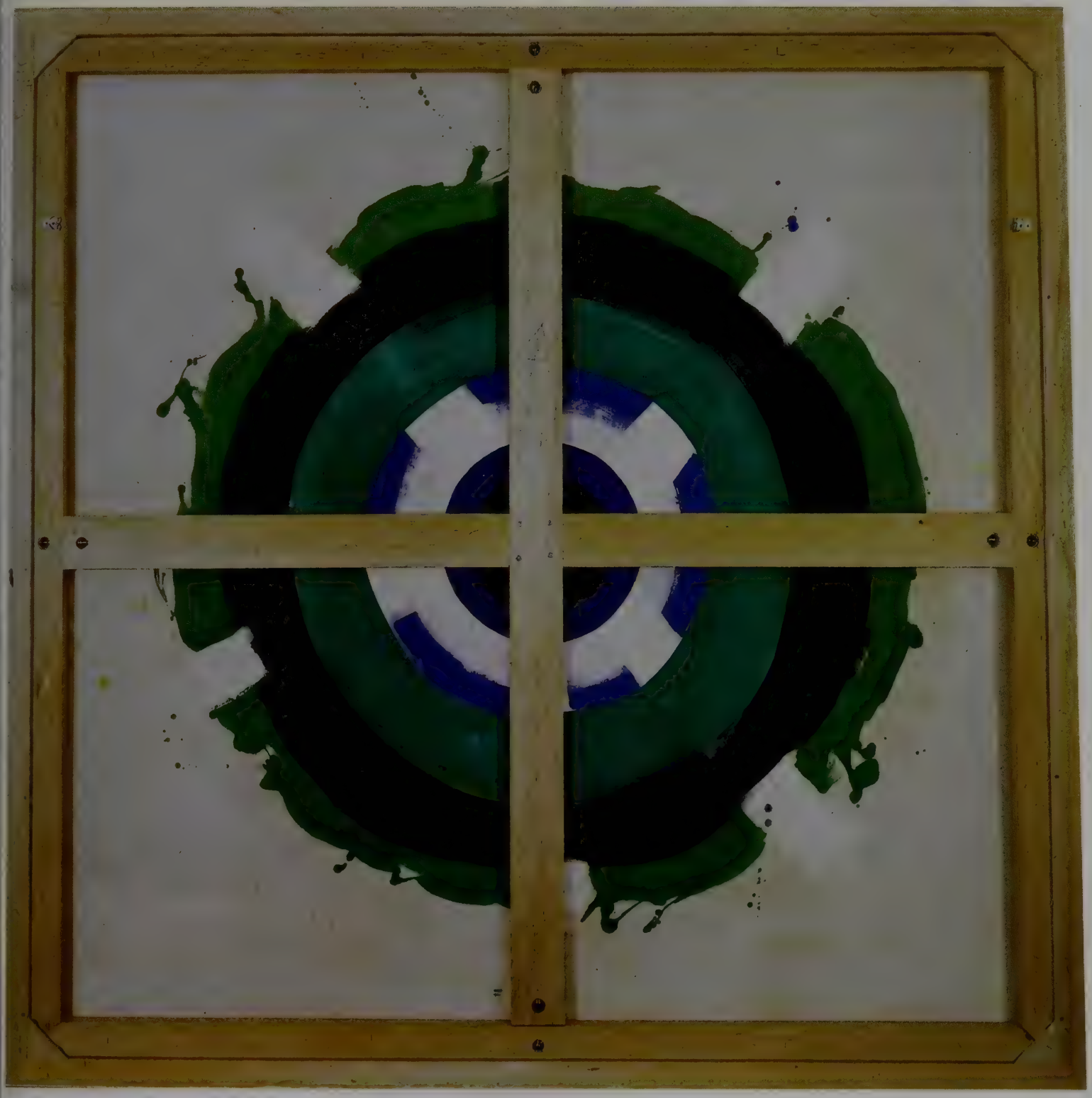


ABOVE AND OPPOSITE: *Back and Front*, Kenneth Noland, 1960. Magna on canvas; 72" x 72". Noland's *Concentric Circle* paintings of the 1960s are defined by bands of saturated color whose irregular edges reflect the stain technique adopted by many of the color painters. In *Back and Front*, he worked on both sides of the canvas, creating complementary variations on the circle format. Meredith Long & Company, Houston.

ART: COLOR PAINTING OF THE 1960S

DYNAMIC ABSTRACTIONS BY FIVE AMERICAN MASTERS

TEXT BY KAREN WILKIN



The 1950s, for anyone who cared about American art, was the decade of Abstract Expressionism, of adventurous art regarded by many as the most exciting produced in the United States up to that time. Yet no matter how much they were admired, the introspective abstractions by artists such as Willem de Kooning, Mark Rothko and Jackson Pollock remained difficult, making enormous demands on their audience. When Pop art came along in the early 1960s, with its rambunctious images drawn from the everyday world of advertising and the media, it was greeted as accessible, familiar and quintessentially American.

But at the same time that Andy Warhol was celebrating soup cans and Roy Lichtenstein the comics, some of the most ambitious and inventive young painters in America were quietly exploring the legacy of Abstract Expressionism, questioning it to create a new kind of abstraction based on the primacy of color and what one has called "what the eye can touch." They shared many ideas about art with their predecessors—a faith in the importance of intuition and spontaneity, a desire for ampleness and generous scale—but the combination of sensuality and rationality in their luminous canvases was wholly new.

Today the names of these painters—Helen Franken-





LEFT: *Jessica's Hartford*, Larry Poons, 1965. Acrylic on canvas; 128" x 80". Avoiding recognizable imagery or symbols in favor of brilliant optical effects, Poons floated oblong dots against a field of deep color. Salander-O'Reilly Galleries, Inc., New York/ C S Schulte Galleries, Millburn, New Jersey.

The combination of sensuality and rationality in their luminous canvases was wholly new.



ABOVE: *Island*, Helen Frankenthaler, 1965. Acrylic on canvas; 45" x 86". Frankenthaler first began to experiment with the stain technique in the 1950s, when she poured thinned-down washes of paint directly onto the unprimed canvas. The resulting works, in which veils of overlapping hues established color as "the first message on the picture plane," formed a bridge between Jackson Pollock and the 1960s color painters. John Berggruen Gallery, San Francisco.

thaler, Morris Louis, Kenneth Noland, Jules Olitski and Larry Poons—are synonymous with some of the most original and beautiful art of the 1960s. After thirty years, their radiant abstractions look as fresh and innovative as ever, perhaps even more so given the cynicism and irony that pervade much present-day painting, which often relies on the assumption that art must come equipped with an explanatory text or lend itself easily to verbal discussion. By contrast, the work of these five American painters posits a wholehearted belief that art can address the entire being, emotions and intellect alike, through the eye, without words, just as music does through the ear.

Despite such common aesthetic values, these artists never constituted a school. Not only were their backgrounds and development dissimilar, they didn't even belong to the same generation. Twenty-five years separate Louis, born in 1912, from Poons, born in 1937; Olitski (1922), Noland (1924) and Frankenthaler (1928) come in between. And while collectively their early work has come to define American abstract painting of the 1960s, Frankenthaler, Noland and Louis made their first significant mature pictures in the 1950s, and all but Louis, who died in 1962, have continued to assert their individuality up to the present with challenging, distinctive work.

Yet there are powerful ties that connect these artists. The critic Clement Greenberg was a pivotal link, as an early supporter of their work and a thought-provoking visitor to their studios. Noland met Greenberg and Frankenthaler in 1950, when the critic was teaching at Black Mountain College in North Carolina, a vital, experimen-



tal school whose faculty included such vanguard figures as Willem de Kooning, John Cage, Merce Cunningham and Buckminster Fuller. Noland soon introduced Greenberg to Morris Louis, who was then, like Noland, living in Washington, D.C.

The cross-fertilization that resulted from these friendships is the stuff of contemporary art history. Noland and Louis's 1953 visit to Frankenthaler's New York studio is legendary. They saw *Mountains and Sea* (now in the National Gallery), a large picture that Frankenthaler made as directly and freely as a watercolor by staining the canvas with transparent washes. The technique, extrapolated from Jackson Pollock's method of pouring paint directly onto the unprimed canvas, allowed Frankenthaler to give free rein to her ability to evoke landscape space and light with floating lines and limpid pools of color. Her visitors found the paintings impressive and her example both liberating and provocative. As Louis later said, Frankenthaler provided "the bridge between Pollock and what was possible."

Louis and Noland adopted the stain technique and turned it into a personal means of expression. They worked in series, exploring the permutations of radically simplified formats in order to concentrate on issues of color, scale, interval, edge and the like. The results, like Frankenthaler's lyrical and explosive paintings of the period, are now celebrated: Louis's looming *Veils* and *Unfurleds*, with their cascades and runs of color, and Noland's iconic *Circles*, with their dynamic orchestrations of radiant hues. By the 1960s Louis's pictures had become more severe and spare; in his last series, the compressed, vibrant *Stripes*, parallel ribbons of intense color confront us like closed gates. Noland's fascination with the interdependence of hue and structure took many forms, eventually evolving into some of his most pared-down, seductive and classical works: long, horizontally striped pictures that seem to test the eye's ability to perceive complex color harmonies. Frankenthaler's paintings, as well, became more economical but no less lush in these years.

Jules Olitski's connection with his colleagues began in 1958, when the thickly impastoed abstractions of his first solo show in New York attracted the attention of Greenberg, then adviser to the prestigious gallery French and

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Capella, Morris Louis, 1962. Acrylic on canvas; 87" x 25½". One reviewer described the abutting "color stacks" of Louis's *Stripes* series, often placed asymmetrically on the white canvas, as "bands [that] jostle, squeeze, push and argue with each other, giving each pillar considerable optical excitement." André Emmerich Gallery, New York.

What these artists had in common was their rejection of the layered, gestural brushwork of Abstract Expressionism.



Demikovsky Green, Jules Olitski, 1964. Magna on canvas; 80" x 65⅛". Olitski flooded the surfaces of his 1960s canvases with expansive fields of color, orchestrating dramatic juxtapositions of intense hues. The artist left areas of raw canvas to express, in his words, "the outermost extension of the color structure." Salander-O'Reilly Galleries, Inc., New York.



ARCHITECTURE: STANLEY TIGERMAN

HISTORICAL PRECEDENTS ON CHICAGO'S NORTH SHORE

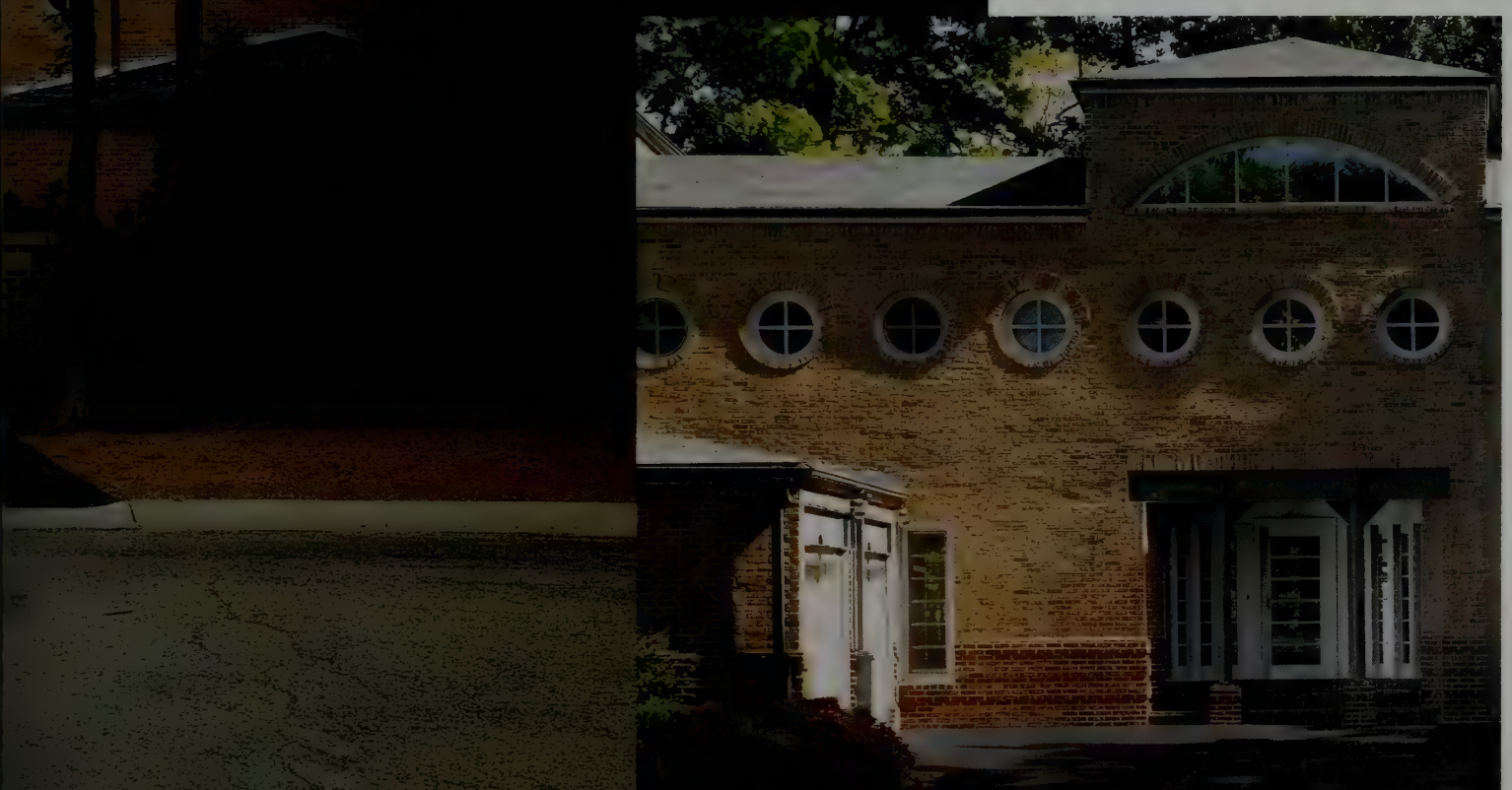
TEXT BY SUZANNE STEPHENS PHOTOGRAPHY BY BRUCE VAN INWEGEN

We just shook our heads and said uh-oh," recalls the wife. "Neither my wife nor I is a visual conceptualizer," the husband explains. "But after seeing Stanley's first design, we had a sinking feeling."

Their architect, Stanley Tigerman, had shown them his proposal for their new house on Chicago's North Shore. It was an up-to-the-minute deconstructivist exercise, pushing modernism's penchant for planar and asymmetrical forms into the realm of the unpredictable, unstable and unsettling. "It was like the first night after the wedding," the wife jokes. "Georgian houses started to look good."

Tigerman took their reaction in stride. "They did go bananas," he confesses. "But while some of my work is influenced by context and tradition, a part of me has no interest in that." The architect maintains that since his architectural identity is not tied to one particular approach, he has a freedom and flexibility absent in his peers. "I don't do work that you can peg," he comments. "If someone wants a

"It's hybridized American architecture with Italianate, Prairie School and early modernist forms," says Stanley Tigerman of the brick house he designed for a family on Chicago's North Shore. LEFT: Roundels and segmented-arch windows provide detailing on the front façade. BELOW: The entrance is defined by a steel lintel and columns.





ic slab, however, he subdivided the whole into three towerlike blocks with lower pavilions symmetrically arranged on either side of a central entrance. Formally, the house recalls San Miniato in Florence, Tigerman says, citing the church remodeled during the Renaissance with a strong horizontal base and a high entrance tower.

The location of the property at the end of a cul-de-sac prompted Tigerman to give the house a slight crescent shape "like the Royal Crescent at Bath." Although the house is not as grand as that urbanistic grouping of colonnaded town houses built by John Wood the Younger from 1767 to 1775, its forms, according to Tigerman, "are receptive, welcoming and hug you symbolically." In this manner, he adds, "the house takes over the cul-de-sac like a latter-day Palla-

LEFT: A double stair extends from the entrance hall to the second-floor gallery. "Its upward movement acts as a counterpoint to the horizontal curve of the house," notes Tigerman. "It's the linchpin of the space."

OPPOSITE: "A tall space is more noble," says Tigerman of the double-height living room, which also functions as a music room. The second-floor gallery terminates at the Romeo-and-Juliet balcony, an element that "typifies the romantic nature of the house."

"There needs to be a vertical axis of movement in the center of the house."

building dipped in white, they know where to go, and if they want something crumbled and thrown to the ground, they know where to go."

The couple, he a child psychologist, she an options trader, had gone to Tigerman because the houses they had seen by him typically had gabled and hipped roofs, paned windows and symmetrical plans. They prevailed upon him to rethink his original idea for their house along more traditional lines.

The clients had found a piece of property on a bluff overlooking Lake Michigan that was both spectacular and restricting. At the highest point of the bluff lay a flat half acre of land; the rest, one and a half acres of wooded hillside, spilled down to a beach edging the lake. "The actual site for the house is very small," Tigerman says. "Most of it is the bluff."

In coming up with the design that would fit 5,000 square feet onto a small parcel of land, Tigerman decided to stretch a two-story house along the length of the flat part of the bluff. Needless to say, the presence of the woods and the lake at the rear of the house strongly encouraged the architect to orient the major spaces in that direction. Rather than assemble the various living areas into a monolithdian villa with embracing wings and a sense of center." By placing the garages in these two flanking structures, Tigerman created an inviting three-sided court at the entrance.

The site and its relationship to the entrance were not the only crucial considerations in the design. "For me, the vista from the back of the house was the most important thing," the husband says. Tigerman agreed, and made certain the view had a primary role in the interior's unfolding architectural scenario. He designed the house to narrow to a sixteen-foot depth at the entrance hall, with nearly floor-to-ceiling windows and





"The house is organized around a central point, opening the rear-facing rooms to the views of Lake Michigan," Tigerman says. ABOVE: The dining room lies off the main gallery. "The long, curving axis was inevitable," says the architect. "After all, the buildable part of the site was quite limited." OPPOSITE: The first-floor plan reveals the classical symmetry of the design.

French doors opening onto the rear garden. "You're no sooner in the house than you're out of it," says the husband. "The house becomes a viewing platform for the bluff and the lake."

In the entrance hall, one experiences both a strong horizontal pull of space out to the woods and the equally strong, vertical thrust of the large double stair. The curved lines of the stair take the eye past the second floor to a truncated dome naturally illuminated by a large segmented-arch window. "There needs to be a vertical axis of movement in the center of the house," Tigerman says. "This is a way of visually taking you to the second floor." It also [illegible] the architectural oomph.

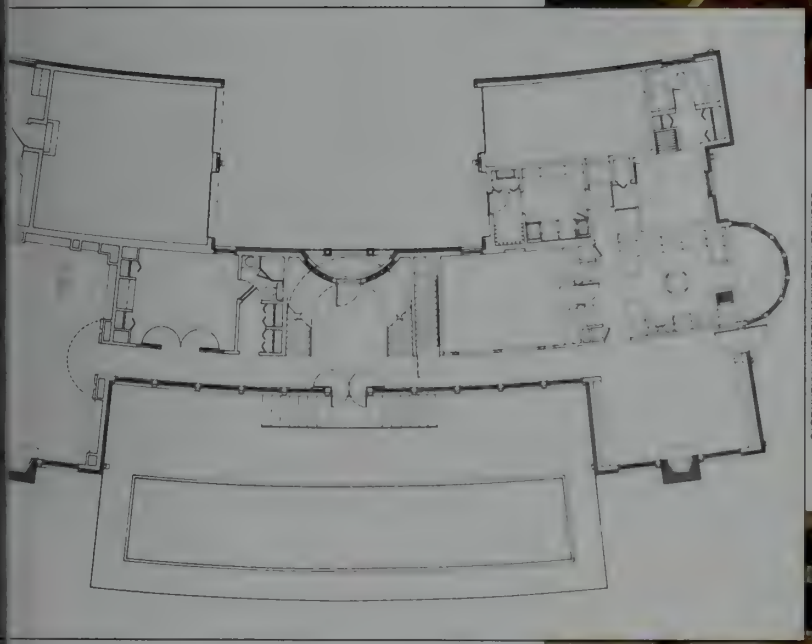
Other spatial s[illegible] the lake side of the ho[illegible] curved gallery runs al[illegible] wall, linking the library and kitchen at the north end to the living room at the south. "I wanted this seduction of the curve, where you can't see the end," says Tigerman, who remembers the more emphatically arced houses by modernist architects William and George Fred Keck designed in and around Chicago from the early 1930s to the early 1960s. The wife concurs with Tigerman about the distinct appeal of this architectural twist: "The elliptical line of the gallery is a bonus," she says. "It catches everybody by surprise." (Just in case visitors miss the visual subtleties of the concave front wall and the convex back one, Tigerman designed the lap pool on the rear terrace to echo the shape of the curved central section of the house.)

The bowed rear wall simultaneously enfolds and frames the view of the pool, terrace, gardens and woods through a series of windows and glazed doors. With its lively, articulated white framework, the fenestration vaguely recalls the six-over-six windows spanning the garden façade of Edwin Lutyens's Nashdom house. On the other hand, the steel colonnettes separating the window bays,

and the horizontal lintels above, all painted gray, evoke late-nineteenth-century bridge construction. The resemblance to such engineering structures is intentional. "Note the gussets and bolted connections—welded, but bolted," Tigerman says. "They're all expressive of an older, mechanical sensibility." While this industrial allusion may be modern, it isn't disarmingly so for the owners. "I didn't mind modern," says the husband, "but my idea was something H. G. Wells would have imagined as being modern a century ago. And that's sort of what we got."

The round windows on the second





COURTESY TIGERMAN MCCURRY ARCHITECTS

"We said to Stanley, 'Make something beautiful,' " recalls the wife. "The house reflects his sense of beauty: It's simple and direct and not highly decorated." ABOVE: The library, whose French doors lead to a terrace, is anchored by a steel fireplace.

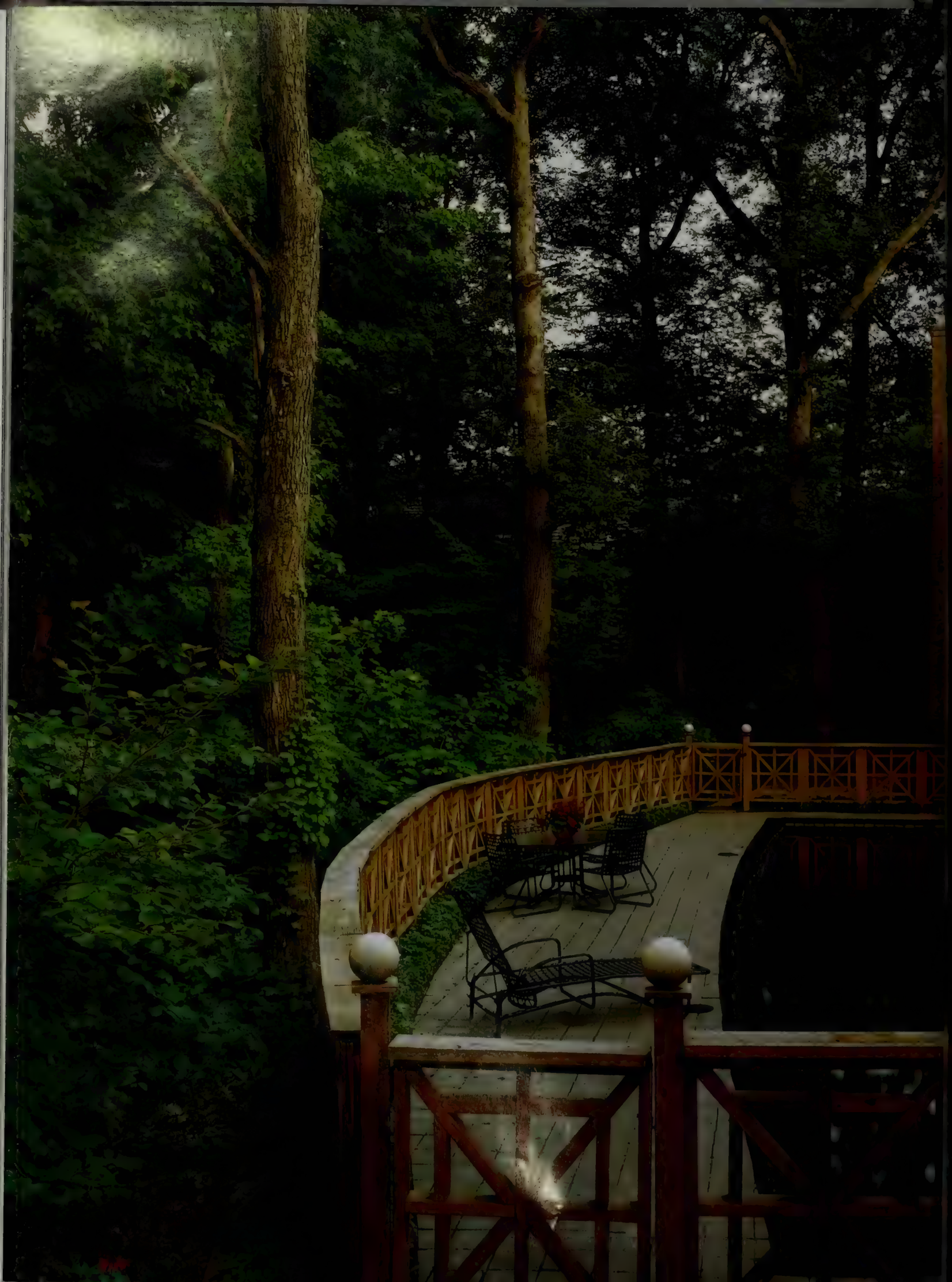
"A lot of my work is very taut and very small," says Tigerman. "I can't stand ballroom architecture—I love intimacy and need to be able to touch all the bits." BELOW: The master bedroom ("I had a ship's cabin in mind") is on the second floor of the north tower.



floor reintroduce a much more traditional tone to the rear façade, since they are the sort of windows Lutyens and Brunelleschi, among others, often employed. At the same time, however, they stir more immediate associations: "The round windows are like the portholes of a boat," says the wife. Tigerman, as if recognizing this not-so-subliminal theme, designed the master bedroom at the north end of the gallery to look something like a stateroom of a ship, with its compact size and built-in base and headboard for the bed.

At the south end of the second-floor gallery is a shiplike observa-

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"It recapitulates the shape of the main section of the house," says the wife of the lap pool on the rear terrace, which sits on the crest of a bluff overlooking the lake. "It's a visual surprise, even though you barely notice the subtle bend," the husband points out. A series of roundels offer views from the second-floor gallery.





PACIFIC HEIGHTS JEWEL BOX

RICH TEXTURES FOR AN INTIMATE SAN FRANCISCO TOWN HOUSE

INTERIOR DESIGN BY SCOTT C. LAMB, ASID
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY JOHN VAUGHAN

"They wanted to intersperse their contemporary art with rather formal antiques," says Scott Lamb of his design for a couple's San Francisco house. ABOVE LEFT: In the entrance hall, a Mineo Mizuno plate, *Hittite Reflections*, 1984, contrasts with a chinoiserie umbrella stand and a giltwood bench upholstered in Lee Jofa velvet. Clarence House striped wallcovering; Stark carpet throughout.

ABOVE: In the living room, Jim Dine's 1971 *Hearts & Tomato* hangs on the wall near a Viola Frey sculpture, *Small Man with Orange Nose*, 1985. The standing brass reading lamp is from Phoenix-Day. On the low table are Russian leaf plates by Mottahedeh.



There are streets in San Francisco's Pacific Heights that are virtual anthologies of the city's fanciful mix of styles—from Queen Anne to Art Déco—and its vertiginous topography. Having lived and worked on one of those thoroughfares for the past eight years, Scott Lamb eagerly embraced a commission to create new interiors in a neighboring town house. His design, which takes its cue from the playful classicism of the building's façade, echoes and distills the eclectic spirit of the street.

Lamb's clients were a couple who had moved from Kansas City to a sprawling house in Carmel and now wanted a taste of urban life. "Before they chose me, they wanted to be sure I was versatile enough to do something that would reflect their personalities and meet their needs," says the designer. "In fact, I much prefer to work with things the client loves, rearranging and adding. We had a lot of conversations before we agreed on how to mix their contemporary art collection with antique furniture to achieve a fusion of old and new." The owners were seeking a sharp contrast to their house in Carmel, "where everything was light-colored, open and casual," says the wife. "In the city, we wanted a house that was rich and warm, using darker colors—and we insisted on stripes."

Every major decision was preceded by extended discussions. "They had strong ideas of their own, and because they are so interested in art they could visualize much better than the average person," says Lamb. "I would sketch, and then we would sit down with clippings, floor plans, color boards, finish samples and cata-

logue tear sheets to review the possibilities. They would take all of it home to consider until our next jam session. I tried to accommodate all their suggestions, but if I felt strongly about something I'd dig my heels in, and they would respect that."

He painted the three-and-a-half-story façade cantaloupe to set off the shallow white stucco moldings. It is a color that works well with the cool gray light and the Victorian "painted ladies" nearby. Within, he retained nearly all the existing walls, fireplaces and bookcases but used a crisp black-and-white palette to give new life to the entrance hall and second-floor living areas. "Light streams in from the garden to the south and is reflected off of light-colored buildings across the street to the north, so we could get away with dark colors," explains Lamb. "The dark upholstered walls in the front living room and rear dining room, and the black-striped paper in the hall between, set off the art and pull the spaces together."

The black also serves as a foil to the eclecticism of the furnishings and the whimsy of the artworks, notably in the entrance hall, where a Mineo Mizuno ceramic plate showing a toppling urn adds a playful grace note to the chaste décor.

In the living room, the woven fabric on the walls is softened by quilted silk draperies, antique furniture and a gilt-framed Rococo mirror. A soft-toned carpet complements a paisley-covered chair and ottoman as well as it serves the striking artworks by Viola Frey and Jim Dine. Shelves display part of the owners' collection of contemporary American and Japanese ceramics. With the same quilted draperies, dark wallcovering and neutral carpet as a backdrop, a Regency-style table and chairs atop an intensely colored Ushak rug give the dining room an urbane energy. French doors open onto the garden terrace, where patterned ivy adorns the walls.

The master bedroom is audacious in its mix of colors and patterns: A confetti fabric is combined with a *faux*-flock damask wallcovering, a Persian shawl and a contemporary needlepoint version of a Victorian floral rug. The couple decided against a four-poster, so Lamb designed a headboard with an elegant curve that is echoed in the scoop-back bench at the foot of the bed. In contrast with those soft textures and flowing lines, he used simple forms and brick-red tones in the adjacent space, transformed with the assistance of architectural consultant Skip Norfolk into the husband's study/dressing room.

"It was the quirkiness of my designs that appealed to them," says Lamb. "And the result is a house for grown-ups that, like their artworks, isn't too serious." □

"It's a great house for lunch parties," says the wife. "When the weather's nice, we set up tables on the patio off the dining room." Terra-cotta plates, Venetian tumblers and a Baccarat carafe adorn the Regency-style dining table, from Baker. The crystal wall luster is Waterford; the toile on the Regency-style dining chairs and the silk used for the quilted draperies are from Brunschwig & Fils.



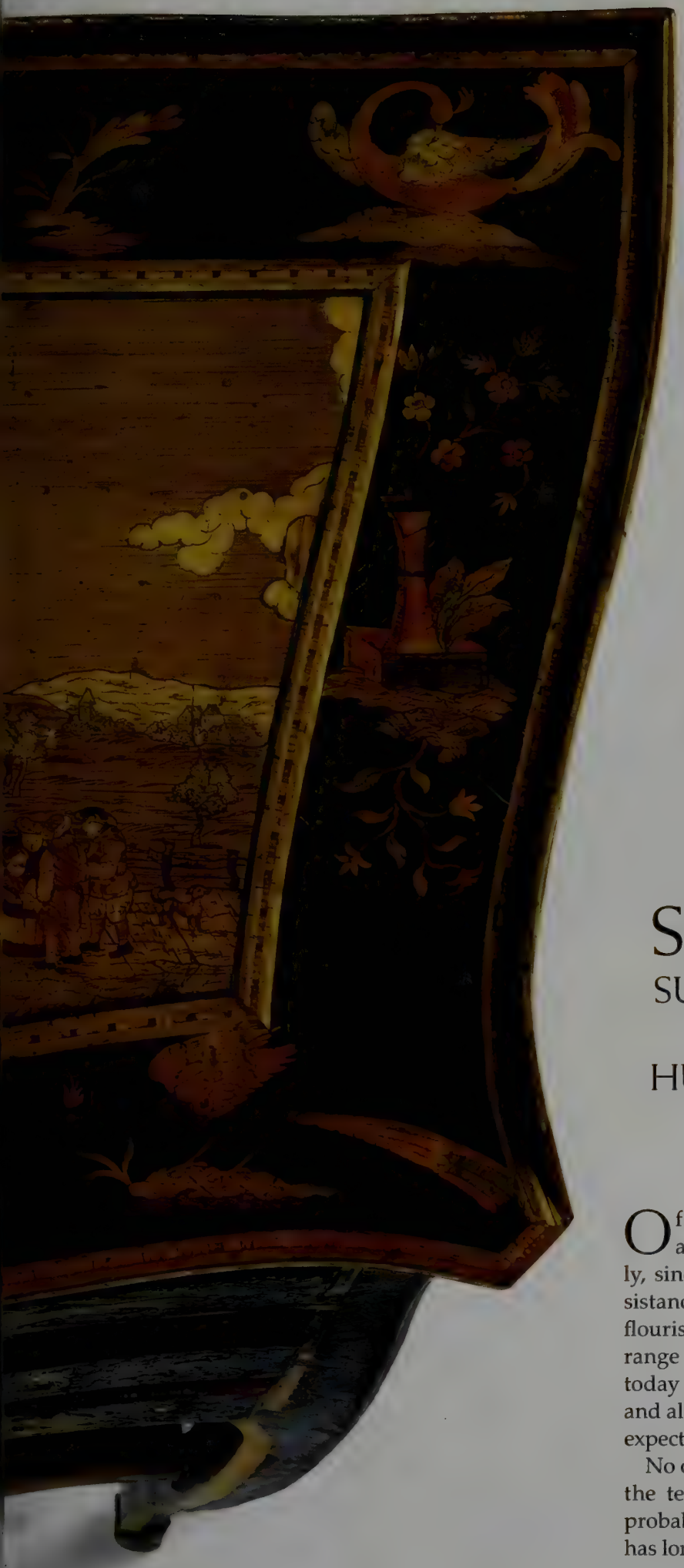


"The master bedroom also functions as a sitting room," says Lamb. "Since they have a young son, they wanted to keep the space livable." Above the original 19th-century marble fireplace, an Italian giltwood mirror is accompanied by Anglo-Indian vases of decoupage and painted glass. A copper-topped table rests beside a wing chair draped with a Persian shawl. Fabric for tufted chair, ottoman, bench and draperies from Boussac; Clarence House wallcovering.

The master bedroom is audacious in its mix of colors and patterns.



THESE PAGES: *Table*, 1771. Straw and wood, 27¾" x 17¾". The production of straw marquetry veneers, which involves dyening, flattening and cutting strips of straw, reached its height in Europe around the middle of the 18th century. A gold-and-black straw veneer on a Louis XV occasional table was executed in the manner of Oriental lacquerwork. Galerie J. Kugel, Paris.





BENEDICTE PETIT

ANTIQUES: FRENCH STRAW WORK

SURPRISING DECORATIVE EFFECTS FROM THE HUMBLEST OF MATERIALS

TEXT BY MICHAEL PEPPIATT

Of all the substances that could be used to make an enduring art, straw seems the most unlikely, since its very name denotes a total lack of resistance. Yet straw work has not only lasted but flourished in a variety of styles and fulfilled a wide range of decorative purposes. It comes down to us today with its delicate charm often perfectly intact and also with a history that leads into the most unexpected byways of European civilization.

No one can say with any certainty where or when the technique of straw work first evolved. Most probably it originated in the Far East, where straw has long been used in decorative work, before being



BENEDICTE PETIT

ABOVE: *Mirror*, circa 1680. Straw and wood; 20" x 24". A botanically accurate straw mosaic of floral volutes, carnations and lily and tulip forms was perhaps influenced by the 17th-century Dutch fascination with flowers. At a time when glass was extremely costly, much attention was given to the decoration of mirror frames. Nicole Altero, Paris.

OPPOSITE: *Screen*, Jean-Michel Frank, 1924. Straw and wood; 65¾" x 60". Art Déco designer Jean-Michel Frank helped to revitalize the art of straw work in the 1920s, at times decorating entire residences with straw inlay. Frank often chose the fan motif, whose shape lent itself to an extraordinary interplay of light on straw. Galerie Vallois, Paris.

introduced to the West by some of the first travelers to reach China. A few European pieces of straw work still in existence today can in fact be traced back some five centuries. There is, for example, a very rare pyramid-shaped box with hidden compartments that was used to hold writing instruments during the Renaissance, and another, simpler receptacle with a straw-work design that has been dated as belonging to the late Middle Ages.

But it was during the 1600s that the technique began to be practiced widely in France, Italy, Spain, England and Germany. And by the eighteenth century, when the decorative arts as a whole were brought to an unprecedented degree of refinement, straw work was fully established as a [illegible]-erable subtlety, requiring not only skill but enormous patience and perseverance.

The basic method of preparing the straw consists of opening it up, then flattening it with a small hammer or a warm iron before cutting it into strips of the required length, which are then applied with a special glue to a wood or cardboard ground. The strips may be dyed in any variety of colors before being assembled as a mosaic or veneered as in marquetry; they may also be embossed for extra effect, or set in opposing directions so that their grain catches the light differently.

As the technical prowess of the craftsmen involved in this painstaking work evolved, so the elements incorporated became more complex. The







strips of straw were sometimes used in conjunction with quite disparate materials, such as tortoiseshell, silk, ivory or glass, and in some cases bits of metal or even gold.

With the advance in technique came a far greater variety of function. To begin with, straw work had been used above all for receptacles of one kind or another, such as eyeglass cases, tea caddies and boxes for jewelry, snuff or dice. The more adventurous craftsmen tried their hand at bookbinding in straw, then lining drawers, and eventually they began to decorate entire surfaces of such pieces as screens, tables or corner cupboards in fantasies of straw. The pliancy and durability of the material encouraged every flight of fancy, with the subjects chosen growing increasingly ambitious. Some scenes set out to imitate the compositions of highly prized painters, such as Teniers and Watteau, while others conjured up distant ports with ships riding at anchor or more

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TOP: *Sewing Box*, circa 1860. Straw and wood; 12" x 16". Probably taken from a classical relief, a straw-work depiction of Roman warriors around an altar fire is set into a sewing box with marquetry patterning of matching floral decorations. Benjamin Franck Collection, Limeil Brevannes, France. ABOVE: *Box*, circa 1760. Straw and wood; 2½" in diameter. Rather than hand-embossing a straw marquetry image onto a wood background, an artisan stamped a naive rendering of Louis XVI with a seal to give it greater three-dimensionality. De Caunes-Goldszal, Paris.



Pedestal Table, 1825. Straw and wood; 26" x 16". A lacelike doily pattern surrounds an elaborate floral bouquet on a 19th-century pedestal table. Interlocking straw marquetry designs continue on the table's six-sided pedestal and saber legs. La Galerie des Laques, Paris.



DOWNTOWN WITH CARL BERNSTEIN

A JOURNALIST'S OBJECT LESSONS IN NEW YORK

TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY BILLY CUNNINGHAM

"I find playing houses relaxing," says journalist and author Carl Bernstein (left), who has filled his New York City loft with folk art he has been collecting for some 20 years, as well as Venetian pieces. "I never buy fine art," he adds. "I just buy with my eye."

OPPOSITE: A 19th-century photograph of the Rialto Bridge greets visitors in the entrance hall. Of the painted frame, Bernstein says, "One day it fell and the mirror broke. Now it's empty. I think that explains a lot about my approach to decorating."

When I came to see the place, I was shown around by an old Asian woman and a young woman she said was her niece," says Carl Bernstein about his loft on Hudson Street in New York. "There was no furniture, just a cheap stereo system, a sofa and mattresses on the floor. After I moved in I found out it had been a whorehouse called the Asian Connection. All they left behind was a sticker advertising their car service—Lotte Limo—and six gallon tins of soy sauce."

Intrigued by its checkered past (it had also been a dance studio), Bernstein fell for the loft's quirky triangular main space punctuated by an arch and its four west-facing bedrooms awash with light. He saw it as a setting for his furniture, an idiosyncratic collection of memory and desire amassed over more than twenty years in Washington, D.C., where he grew up and won the Pulitzer Prize for the local paper; in East Hampton, where he summered with his ex-wife Nora Ephron and their sons, Max and Jacob; in New York, where he has lived since 1984; in Italy, where he goes every chance he gets; and in Prague, Moscow, Baghdad and anywhere else his work as a journalist takes him.

"I've always had a thing about nests," Bernstein explains, "maybe because when I was eleven my family moved against my will. And I'm very interested in the way things look." His Venetian Rococo settee and chairs, his walnut Neoclassical daybed carved with ornate lyres, his William and Mary gateleg table and his folk art treasures—which include a sizable red-and-gold Woolworth's sign, a tin cutout figure of a farmer with a scythe and a rake, two green-painted arched church louvers and a molded copper running horse weathervane—are a far cry from the furniture he grew up with in a modest house on Chesapeake Street in Washington, D.C.

Bernstein's sense of home as a sanctuary, however, comes from childhood. As he writes in his splendid book *Loyalties: A Son's Memoir*, the very personal work with which he followed his political collaborations with Bob Woodward, *All the President's Men* and *The Final Days*:

Life in that neighborhood, with its predictable rhythm and flow, was idyllic—seemed so then and even more so afterward. What made it that way, I think, was the sheer ordinariness of the existence, the absence of the kind of complexity and confusion and conflict that shaped life beyond. We kept a duck, Mr. Peepers, in our backyard; we never locked the doors. Mr. Robey, the milkman, had his midmorning coffee at our breakfast table.

Carl Bernstein's loft is anything but ordinary. The first thing a visitor sees is an ornate white-painted mirror frame in the entrance hall—with no mirror in it. The loft's doors have been replaced with unpainted pine doors that don't quite fit their frames; three more doors screen one side of the dining area. The front portion of the space is a living area with the walnut daybed, a stark Mies van der Rohe glass low table and a Venetian painted cabinet. On the floor is a folk art model of a house. The main space is painted four shades of white with one wall a pale yellow. "I painted the way I always paint, by trial and error," Bernstein explains. He was assisted by artist Gordon (Chip) Brawn, who, he says, "always helps me set up my places."

There are many pieces of serious furniture in the author's loft, but the arrangements are definitely lighthearted. The wall of bookcases behind the gateleg table is filled with books, antique painted tin boxes, and Wedgwood coffee cups made to advertise Cadbury's chocolate. A prize medal on a blue velvet ribbon hangs from a shelf. A late-eighteenth-century painting of a dour gentleman in a black coat leans—unframed—against



"I've always had a thing about nests.
I'm very interested in the way things look."





The loft's main space serves as living room, library and dining area. In the foreground, a Mies van der Rohe table is joined by a Louis XVI–style sofa and a 19th-century wing chair. At left, a Venetian painted cabinet stands beside a toy Ferris wheel bought in Washington, D.C. "I want to have beautiful things that reflect my concern with crafts and art—not pedigreed things," Bernstein remarks.

INSET: Bernstein has bestowed the carousel horse in the dining area with an array of his medals and his press pass to the Vatican, secured for a book he's writing on the pope. "It's a literary horse." An American quilt hangs over pine doors from his former residence.

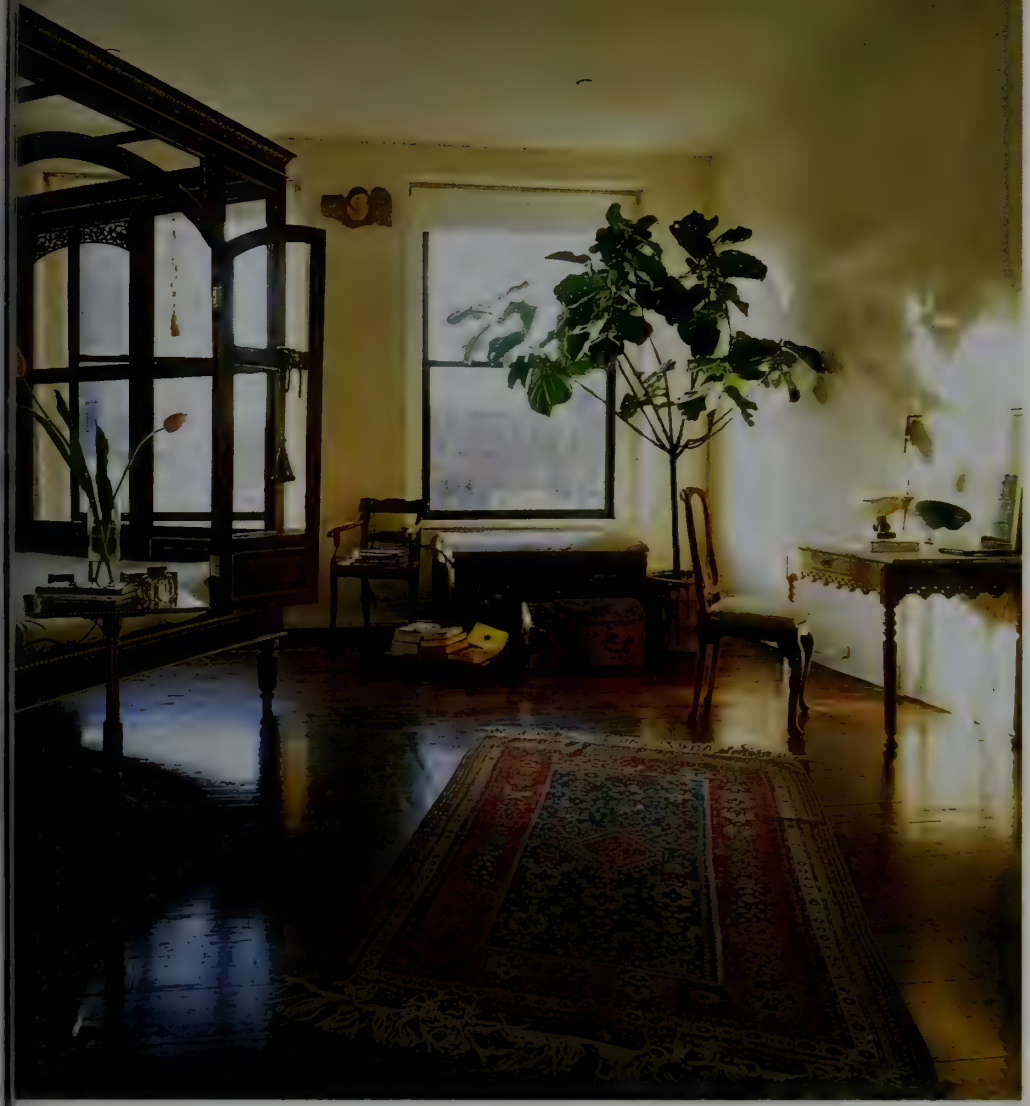


the stereo speaker. An oak pedestal with a Doric capital holds a broken blue-and-white pitcher. "I just liked the way it looked," Bernstein says. "It used to have a bowl underneath it—that broke first." The needlework on one of the Baroque armchairs is frayed and covered with a pair of woven camel saddlebags Bernstein picked up on assignment in Bagh-

LEFT: Bernstein writes at a French table once used for drying cheese. At one end is a box he bought in Egypt just before the Gulf War. The first piece he ever wrote—for the *Washington Star*, in 1960—is framed on the wall. The basket holds his boyhood baseball cards.

BELOW: Shop signs and a tin silhouette of a farmer animate the dining area. Armchair is 19th century. "The table, which is probably mid-nineteenth-century American, has funny little claw feet," Bernstein says. "The top flips over to a game board. My sons play poker there."







ABOVE: Bernstein bought the Anglo-Indian bed in his bedroom years ago after seeing it in a shop display. "It had a Buddha in the middle of it," he recalls. "When I brought it home, my son Max asked me, 'Where's the man in the middle?' "

ABOVE RIGHT: The Venetian Baroque bed in a guest bedroom is made up of original 18th-century pieces and a late-19th-century addition. "The headboard is a great piece of Italian fakery," notes Bernstein. Above the doors is a fan louver.

dad just before the Gulf War. More medals, and a press pass for the book on the pope that he is working on now, are suspended from the neck of a carousel horse cantering through the dining area. Elsewhere, a folding chair that Bernstein bought from a Bloomingdale's promotional display on China sits near a Corinthian capital that serves as a table.

But whether it's Doric, Corinthian or Washingtonian, a writer's true capital is his past, and Bernstein's apartment is an autobiography told in objects. Against one wall rests his eighth-grade pool cue—with which he says he lost more money than an eighth grader should lose. He sleeps in the Anglo-Indian tester bed he bought for his sons when he had an apartment in which they had to share a room (they now have a two-room suite). On the walls are signed and unsigned oils, an ink drawing of a view from Riker's Island and Bernstein's first newspaper piece—a report of a citizens' group agitating for the restoration of Sherman Circle after a construction project. A Norwegian seaman's trunk sits below the master bedroom windows.

"It started off with *chachkas*," Bernstein says of his interest in things. "Little trade signs and advertising stuff, match strikers. My first attraction was to what I could afford." Even when he could afford more, Bernstein still turned away from anything conventional. Instead of moving to Georgetown he found an apartment in his own old neighborhood, Adams Morgan, in the Ontario, a substantial masonry building with elaborate woodwork and leaded windows. He furnished it with modern sofas, Breuer chairs and the Mies table. Instead of old masters or what he calls "furniture with a pedigree," he bought folk art—the art of the people.

"It was a process of evolution," remarks Bernstein. And indeed, his modern furniture was slowly surrounded by the painted woods of the folk art, like the piece made for a window display at Gardner's department store, a toy Ferris wheel with swinging double seats. "I've always liked common art," he says. "I bought things in shops in Adams Morgan and in Amagansett and New York. I began to mix old and new. None of this was done by plan, it just accumulated."

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SAN FRANCISCO NIGHTS

INTERNATIONAL STYLE FOR A RUSSIAN HILL PIED-A-TERRE

INTERIOR DESIGN BY TROY P. WALKER OF JOHN WHEATMAN AND ASSOCIATES
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY JOHN VAUGHAN

Entrepreneur Robert LaMar and his wife, Bernice, were both born in San Francisco, but they still manage to look at the city with the unsullied curiosity and delight of first-time tourists. Their enthusiasm may come from the fact that they have lived in the suburbs for years, carefully keeping San Francisco as a sort of destination resort for weekends.

A few years ago they decided they had had enough of the late-night drive home on the freeway and started looking for an apartment where they could spend Saturday nights.

"It had to have a view—what was the point of a San Francisco apartment without a view?" says Bernice LaMar. "We also wanted proximity to North Beach and Chinatown."

They found what they wanted on Russian Hill, the congenial jumble of sleek apartment buildings, stylish houses and wooden shacks perched precariously on steep hillsides that Armistead Maupin made famous in *Tales of the City*. In fact, the LaMars' building isn't far from the real-life street that inspired Maupin's famous Barbary Lane. And although the apartment is small, it has a view that reveals both the sweep of the city skyline and the intimate scale of San Francisco's low-rise houses and apartments, almost demanding the pair of binoculars that rests on the window seat.

Troy Walker, a young interior designer affiliated with John Wheatman and Associates in San Francisco, had worked on several other houses belonging to the LaMars, and he gave their new apartment a strong, timeless character in spite of its small size.

"The LaMars wanted a city look that was classic and contemporary, something cosmopolitan that could be in Chicago or New York rather than anything typically San Francisco," says

"Much of my philosophy is taken from good contemporary architects," says Troy Walker, who designed Robert and Bernice LaMar's San Francisco pied-à-terre. In the entrance hall, mahogany paneling provides a backdrop for Roger Jacobson's *Merav Striding*, 1990, and a 1990 oil by David Johnsen.







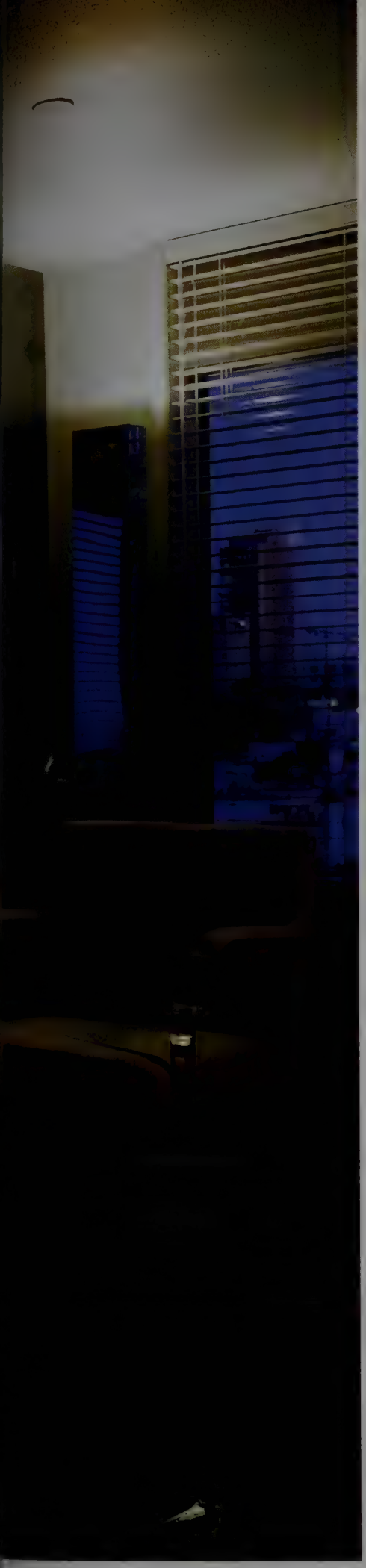
"The apartment is a place to throw off your shoes, have a glass of wine—and then leave," says Bernice LaMar (above, with her husband, Bob, and Troy Walker, right). "In San Francisco, we always have adventures."

Walker, a self-described minimalist. "I love the International Style in architecture, and that influenced the changes we made in the apartment," he continues. "I like clean lines with just a little softness. I don't like ceiling moldings, and I prefer very simple window coverings, like flat Roman shades or blinds."

He treated the one-bedroom apartment as a single space, eliminating doors and walls where he could. As Bernice LaMar comments, "We're the only people in Christendom who've turned a one-bedroom into a studio." The wall separating the bedroom from the living room was replaced by frosted-glass doors that are open most of the time so that the LaMars can look through the living room to see the sun silhouette the Telegraph Hill sky-

"We thought the space should be more exciting, more fun," Walker says. LEFT: Tom Holland's 1992 *Pope Valley Series #4* hangs above the living room sofa; a 1989–90 bronze by Joel Shapiro rests on the Mies van der Rohe side table. An Eames lounge chair and ottoman stand before an antique futon cabinet.







"I like working in small spaces, where the unity of design is especially important," says Walker. LEFT: Two 1992 sculptures by Tony Berlant are displayed with vintage Swedish glass on the Barcelona table. The homage to Mies van der Rohe is completed with a pair of Brno chairs and a Miesian window seat.

ABOVE: Mahogany-and-frosted-glass doors delineate the bedroom. In the dining area, a Saarinen table is accompanied by Arne Jacobsen chairs, from ICF. The photogravures are by Robert Mapplethorpe, from his 1986 series *A Season in Hell*. Tom Lieber's *Green Open*, 1986, dominates one wall of the bedroom.

line on Sunday mornings. A mirrored wall behind the bed reflects the view back into the room.

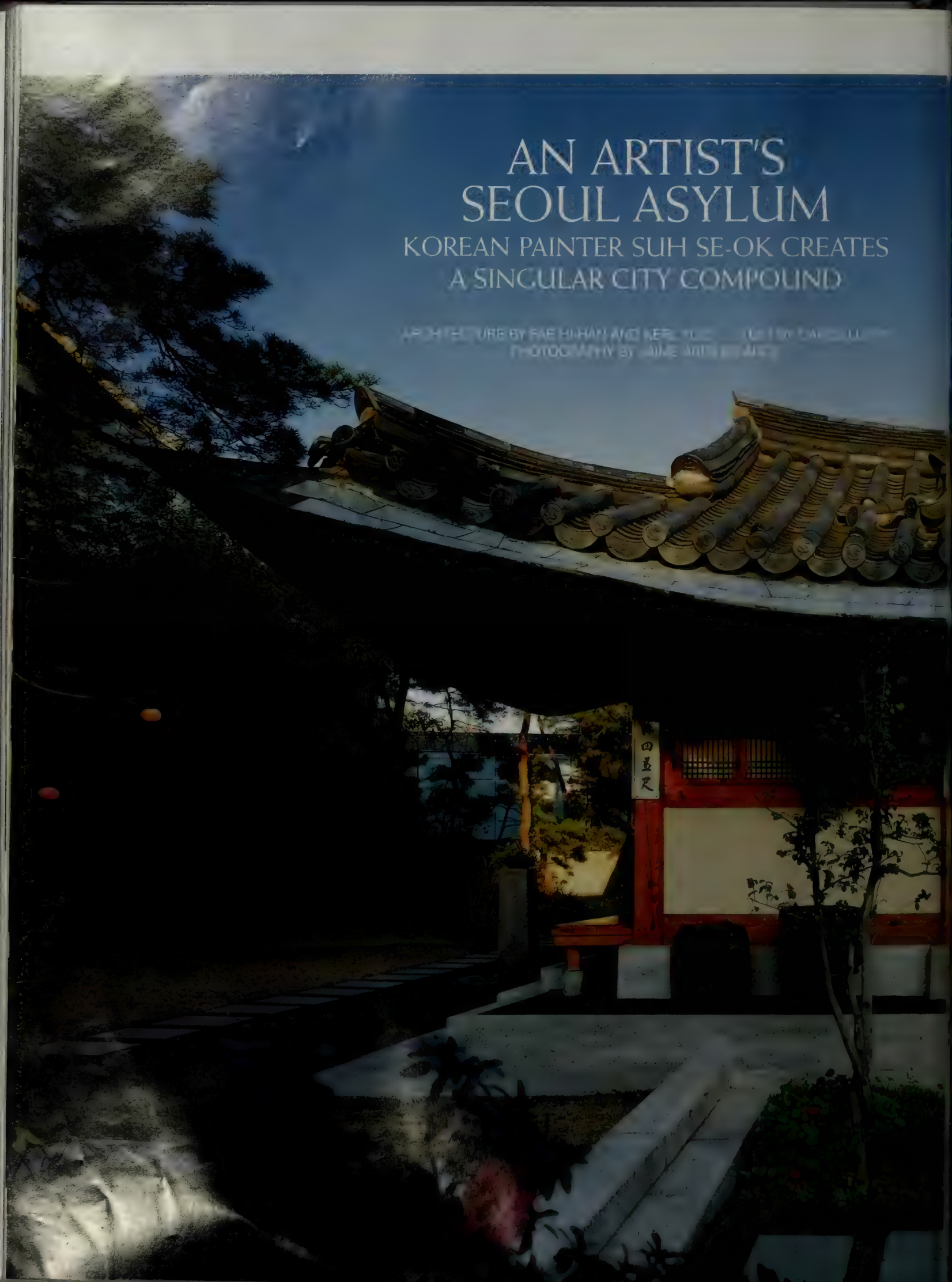
Walker chose mahogany to enrich the space. Burnished panels surface the narrow entrance hall, ending with a curved wall that separates the living room from the bedroom. Columns, door frames and cabinet doors are also covered in mahogany veneer. Walls that are not paneled or mirrored are painted a neutral shade of putty, selected to act as a quiet background for large contemporary paintings and black-and-white photographs.

The designer removed details that distracted the eye and served no purpose, particularly for two people who weren't planning to spend more than a weekend at a time there. In the entrance hall alone, he eliminated two closet doors and an awkward niche intended as a bar. The closets now open more conveniently into the bedroom, and drinks are served from a futon cabinet in the living room.

Walker is a connoisseur and collector of furniture designed by twentieth-century architects, including Eames, Saarinen, Noguchi and Breuer. "I love the modern masters," he says. "I think they designed furniture on a human scale, to fit people."

Among the classics he chose for the LaMars' apartment are the curved wood Arne Jacobsen chairs around the marble-topped Saarinen breakfast table

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AN ARTIST'S SEOUL ASYLUM

KOREAN PAINTER SUH SE-OK CREATES A SINGULAR CITY COMPOUND

ARCHITECTURE BY RAE HUHAN AND KEE [illegible] INTERIOR DESIGN BY [illegible]
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Seeking to preserve the beauty of the past while embracing the present, Suh Se-Ok, noted Korean painter, and his wife, Min-Ja Chung, have juxtaposed traditional and modern structures in Seoul. Two-hundred-year-old red pine and clay roof tiles distinguish the main house, which renowned carpenter Pae Hi-Han modeled after a Yi Dynasty residence at Seoul's Changdok Palace.



"It's very sad to think that Korea no longer possesses the technical ability to build these kinds of houses," says Suh (above, amid some of the bamboo he planted in his garden). He worked closely with Pae Hi-Han to create classic Korean structures.

When he needs a break from painting in his studio, Suh Se-Ok, one of Korea's leading artists, strolls through his garden and seeks the counsel of his rocks. "They are hundreds of years older than me, they've seen a hundred times more than me and are a thousand times wiser," he explains.

The priceless collection of about a hundred *kwesōk*, or "odd-shaped stones," placed artfully throughout the lush, moss-covered garden is just one of the remarkable features of the Suh residence. Located in Seoul's elite Songbuk-dong district, just minutes from the city's bustling center, the estate accommodates five structures —three traditional and two contemporary—and manages to encompass the modern without leaving the wonders of the past behind.

The residence is almost as famous as Suh himself, a master of traditional brush painting who has influenced a generation of Korean artists. "He's one of the founding fathers of mod-



The simplicity of traditional Korean design is evident in the living room, or *daeching*, where Pae employed such materials as red pine, clay and mulberry paper. Linen pillows flank the *punsang*, or snack table, which is used as a tea table. The Korean book chest is from the 19th century. In one corner is an 18th-century fire pot.

[illegible] Korean art," says Youngwoo Lee, a prominent art critic. "He developed a way to modernize Oriental ink painting by giving it a Korean spirit."

Suh and his wife, Min-Ja Chung, moved to Songbuk-dong in 1970 with the intention of building a traditional Korean house there. With Seoul quickly modernizing around him, Suh recalls, "I wanted to have something of traditional Korean beauty remaining. I wanted to create a house that would be timeless in its aesthetic and its humaneness, no matter how much the world around it changes.

"I've traveled the globe more times than I can count," he adds, "and each time I've marveled at the natural and man-made beauty of each culture. That helped me to realize that in Korea, simple residential architecture is an essential ingredient in that beauty."

In the late 1960s Suh began acquiring wood for the house. He was lucky enough to get some of it from several dismantled structures at Seoul's Chil Gung Palace—enormous red-pine trunks that were probably two hundred years old and exceptional for their straight seamless grain.

He decided that he would model the house after Yongyongdang, a residence located in the Secret Gardens of Changdok Palace and built in 1828 by King Sunjo, the twenty-third sovereign of the Yi Dynasty. Suh says he was attracted to the "human scale" of the structure and to "the way it harmonizes with nature." (The king, for his part, apparently wanted to experience the life of an ordinary man and spent many of his free hours there.)

Armed with excellent building materials and an ambitious classical design, Suh commenced what would be the most critical part of the plan—finding a carpenter who was up to the job. Takyoung Ko, who had worked on a number of important buildings in Korea, was introduced to Suh, but Ko quickly realized that he wasn't the right person for the project. Instead he suggested a sixty-six-year-old carpenter by the name of Pae Hi-Han. "What struck me about him immediately was that he didn't mention money," Suh remembers. "He saw his work as the pursuit of an art form, as a way of life."

When Suh looked into his background he was impressed to discover that Pae had worked at Kyongbok Palace, the former royal residence in Seoul. Similarly impressed with Suh's building materials and his overall



ABOVE: Doors of mulberry paper separate the *daechung* from the *ru*, the upper level of the living room set aside as a place to read poetry and drink tea. Brush holders sit atop the book chest and the Chinese low table, which also displays a rare stone on a pedestal.

OPPOSITE: Folding doors are suspended above the *daechung*, which leads to the *ondol* room, a space used primarily for sleeping. In contrast with the public areas, *ondol* rooms have walls finished with mulberry paper and floors with oiled mulberry bark paper.


楊文荀
中子
子子



LEFT: Seeking more space as well as freedom from what the artist calls the "limitations" of living in a Korean-style house, Suh and Min-Ja Chung asked architect Kerl Yoo to design a Western-style residence and a studio on the grounds.

OPPOSITE: Suh is considered as much a scholar as an artist, having served as both professor and dean at Seoul National University. In a corner of the *ondol* room, a 19th-century Korean book chest holds Korean-Chinese works, scrolls, brush holders and a jewel box.

ABOVE: Suh in his studio, where he creates his large-scale works on mulberry paper with ink and brushes. The images are based on Chinese characters, linking the art of brush painting with calligraphy. "Since I was a young boy I've been surrounded by art," he says.





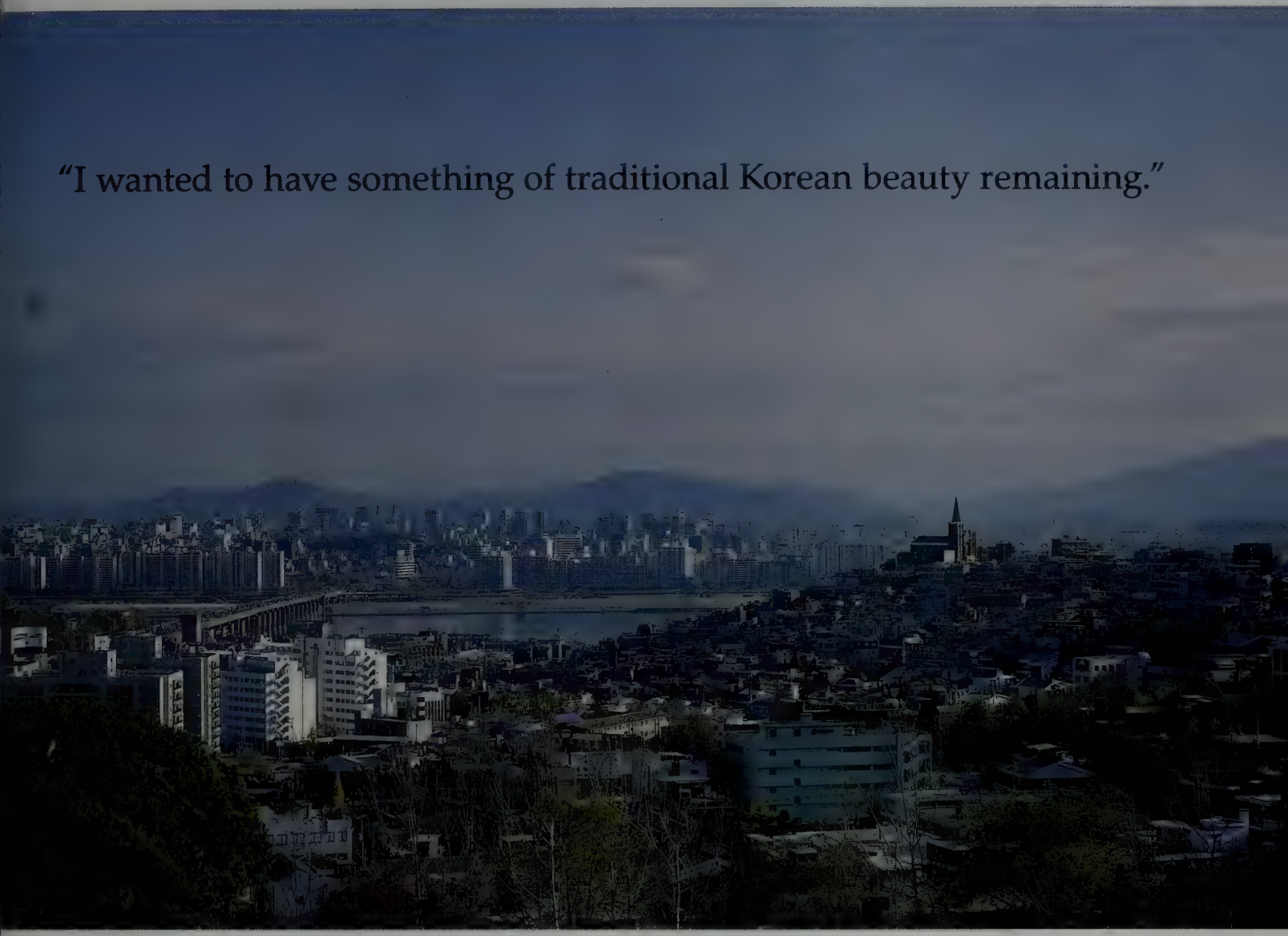
When Suh isn't painting he can usually be found in his garden, which he and his wife have transformed with moss, bamboo, azaleas and cherry, pine and plum trees. Collections of sculptures and *kwesŏk*, or odd-shaped stones, highlight the pathways on the property. *Kwesŏk* have long been integral elements in East Asian residences. ABOVE RIGHT: A view of Seoul.

plan, Pae agreed to take on the job.

Pae was charged with constructing three buildings: the scholar's residence, which would serve as the couple's main house; an auxiliary house where they planned to cook and take their meals; and a huge gate, hammered with iron ornaments, that included a small room for a watchman. Suh gave Pae only one condition: "I told him to do whatever was necessary to be satisfied."

Working from Suh's plan, Pae constructed the houses with the treasured red pine, clay (for the walls, ceilings and roof tiles) and mulberry paper for the windows and doors. He and an assistant dovetailed all of the wood joints—from the massive structural beams to the delicate moldings. They also carved the elaborate geometric patterns used in the *chang-ho*,

"I wanted to have something of traditional Korean beauty remaining."



sliding windows and doors, by hand.

In all, it took about seven years before Pae put the final touches on the buildings. "I think he knew it would be his last project, so he put everything he had into it," Suh says.

Indeed, the structures received so much acclaim that Pae was named an Important Intangible Cultural Property shortly after their completion. By all accounts, his re-creation of Yongyongdang is better than the restored original at Changdok Palace.

For the Suhs, the realization of the traditional Korean houses marked the culmination of a dream. An avid gardener, Suh cultivated a rich carpet of moss on the bare earth. He and his wife planted plum, cherry and pine trees, azaleas and bamboo. They found the perfect setting for each of Suh's prized stones and sculptures and created paths of granite steppingstones to connect the three buildings. The result was the product of a scholar's knowledge and a painter's eye—a work of supreme elegance and subtle beauty.

With this carefully nurtured environment in place, Suh and his wife decided to add a Western-style house and studio to the grounds in the mid-1980s. Part of their rationale, they say, was a desire for creature comforts. "The beauty of traditional Korean architecture is its simplicity, but that has its limitations," Suh points out. "There are countless rules about where to hang paintings and what kind of furniture to use. After a while, we wanted the freedom to make those decisions ourselves." But their motive was practical as well: As the couple's two sons grew up and Suh Se-Ok's reputation as an artist flourished, the family simply outgrew its old quarters.

To design the two new structures Suh brought in Kerl Yoo, a Korean-born architect who divides his time between Seoul and Denver. Though excited by the challenge, Yoo soon realized that the undertaking was an enormous risk. "The traditional houses were a burden because I knew I could never compete with their quality," he says. "In the end I decided to create something on the opposite end of the architectural spectrum."

Yoo's designs for the house and studio are sleek and contemporary, but he took several steps to ensure that they blend in. He chose a polished granite with a highly reflective surface for the façade. He tapered the

continued on page 143



LOIRE VALLEY IMPRESSIONS

THE DUKE AND DUCHESS DE CARAMAN AT LE GRAND LAUNAY

TEXT BY MICHAEL PEPPIATT PHOTOGRAPHY BY DANIEL H. MINASSIAN

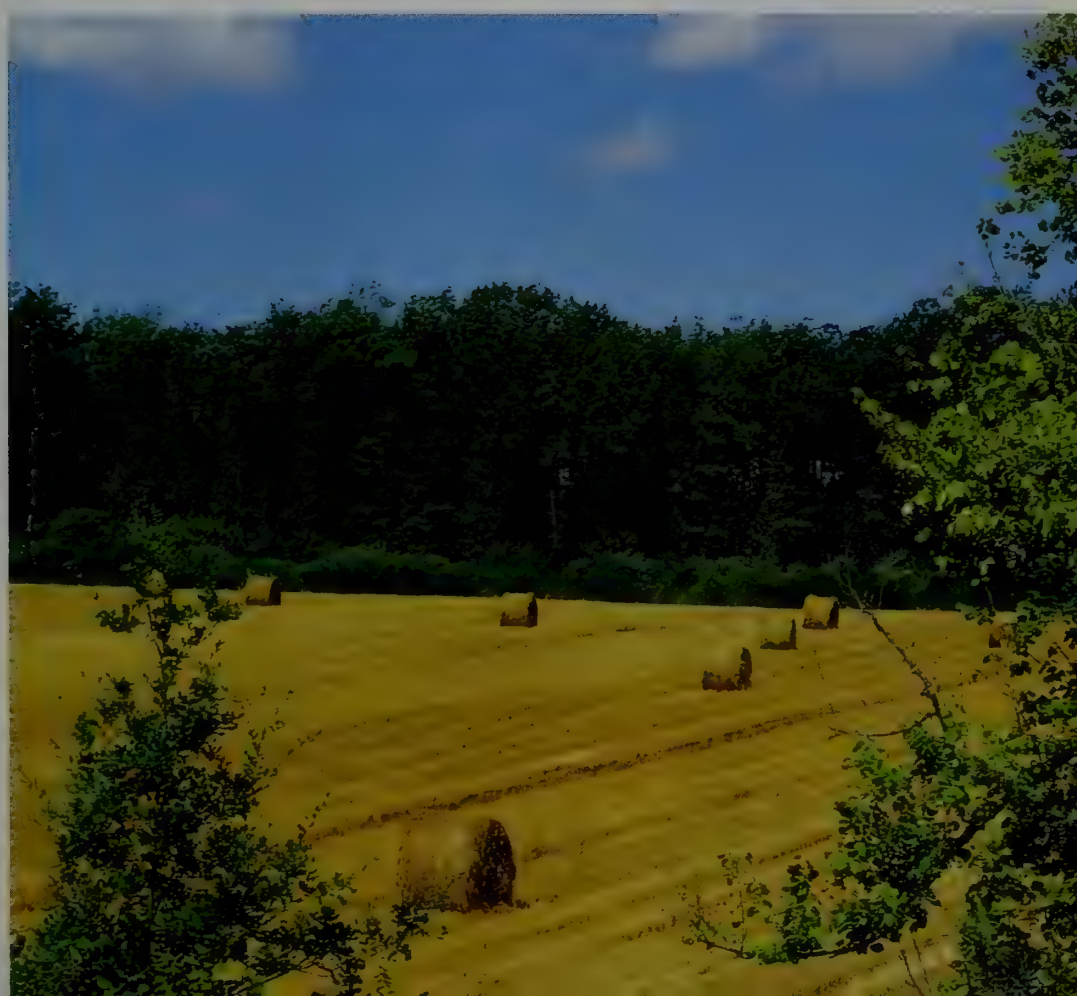
We had been living in a château that had a good sixty rooms and the kind of staff you need to keep up a place of that size," the duke de Caraman explains. "But once our children were grown up and we began spending part of each year in Mexico, we realized it was time to find a more manageable home." Johnny de Caraman, as he is known, is the sixth duke and accustomed since birth to living in the great châteaus that have been in his distinguished family for generations. Under Louis XIV, one of his ancestors was ennobled for building the first canal from the Atlantic to the Mediterranean; another introduced English landscape gardening to France; a third became Louis XVIII's ambassador to the Austrian court.

The present duke also served as a diplomat, first in Latin America, then in London and Washington, D.C. Given his background and his famil-

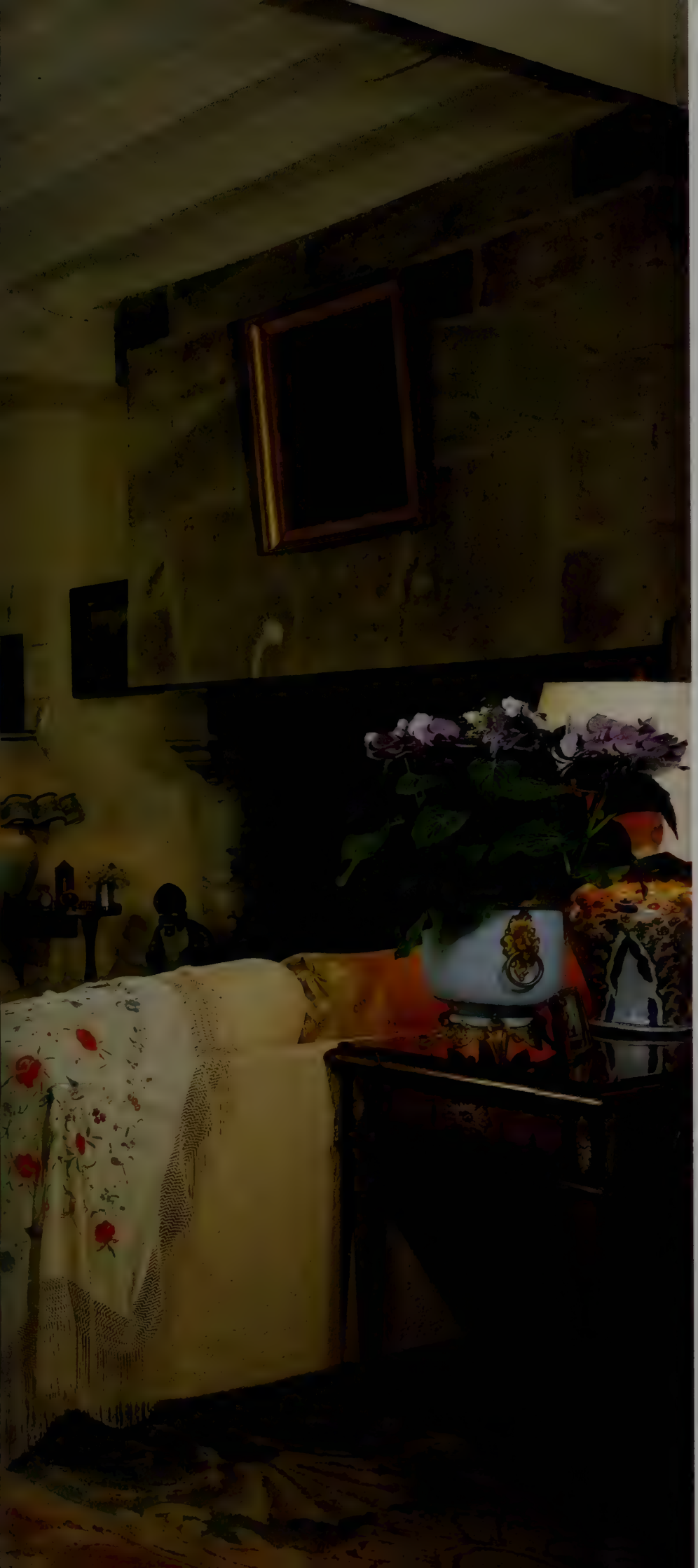


"This house is the seventh I've done up. It's my favorite," says Elga, duchess de Caraman, of Le Grand Launay, the Loire Valley manor she shares with her husband, Jean, duke de Caraman. LEFT: The moat reflects the towers. ABOVE RIGHT: The de Caramans.

"I would dearly love to be like a cat, endowed with nine lives," says Elga de Caraman. "But since I have only one, I have endeavored to fill it with painting, decorating and, like my husband, gardening." BELOW: A bedroom window looks out to the hayfield.







iarity with what is best both in France and abroad, Johnny de Caraman had the highest expectations for his next house, however much smaller he had decided it should be. This did not make for an easy choice, and several residences of note were visited and declined. By then, moreover, the previous château had been sold, and massive collections of de Caraman furniture and paintings had gone into storage. "So there we were, a couple of privileged gypsies, wandering from house to house," the duke recalls with amusement. "And we'd probably still be wandering today if my wife, Elga, had not put her foot down very firmly."

Elga de Caraman, an accomplished painter and decorator, comes from a long-established German family, the Holstens. She takes up the story: "I had seen the house in an ad a while before, and we came down especially to the Loire Valley—then drove right past the place because you simply can't see it from the road," she says. "When we did eventually track it down, I was entranced. Everything was on a perfect scale—grand but intimate. I turned to Johnny and said, 'This is it. This is our house!' "

With its handsome towers set back beyond a moat that mirrors every architectural detail, the sixteenth-century manor house was instantly seductive. Named Le Grand Launay after the alder trees that once half hid it from view, the château clearly had the makings of an ideal retreat. Even though the ancient drawbridge could no longer be raised, the de Caramans sensed that once inside the ancient walls, they could live in a world of their own devising.

Practical problems abounded, nonetheless. Once the home of prominent royal officials, Le Grand Launay had fallen into disrepair in the nineteenth

The main living room, which originally was a guards' room, has a rustic beam ceiling and a stone door surround and fireplace. The furniture is primarily 18th century; the Savonnerie carpet dates from the 19th century. At left is an early-18th-century desk with gilt-bronze mounts by Jacques Caffiéri.





century and would have been written off as a ruin twenty years ago had a local doctor not devoted himself to restoring it. Elsa de Caraman decided they only needed to redecorate and add a few rooms.

"Johnny has a practiced eye for what needs to be done to a house's structure, and I myself have decorated half a dozen places, so we weren't too appalled by the work involved," says Elga de Caraman. "We brought in local craftsmen right away, and the house soon became reasonably habitable. What had been used as a garage in the main house was transformed without too much trouble into a lovely groin-vaulted dining room, and the two other big rooms on the first floor, with their huge old fireplaces, converted naturally into living rooms."

As soon as the de Caramans were installed, they set about making apartments and rooms for family and friends in the huge attics that run above the main house. Furnishing Le Grand Launay meant, most of all, selecting carefully from the embarrassment of riches that had accumulated over generations in the previous château. The accent was put chiefly on eighteenth-century and Empire pieces that combined well with the impressive collection of paintings inherited from the duke de Padoue, a de Caraman ancestor who was also a cousin of Napoleon I. To add warmth to the manor's admirably proportioned rooms, Elga de Caraman chose vividly colored carpets and bright, modern fabrics. An outstanding feature of the dining room, with its splashes of crimson silk, is the large collection of finely bound books, a private library that has, surprisingly, come down intact from the eighteenth century.

In contrast with this comfortable opulence is the whitewashed auster-

A groin-vaulted ceiling adds architectural interest to the dining room, which displays a Régence mirror illuminated by sconces from the First Empire. The 16th-century painting is by Il Correggio. Leather-bound volumes from the 18th-century library of Dupleix fill the Neoclassical-style bookcase.



RIGHT: Elga de Caraman enriched the master bath by painting subtle *faux-marbre* walls. The drawings of furniture from the First Empire were executed by the marquis de Caraman, who was Marie Antoinette's gardener and an ancestor of the present-day duke.

BELOW: The de Caramans created a master bedroom in what had been an unused attic. Above the bed hang portraits of the most celebrated beauties of the last two centuries, including the duchess of Marlborough.

OPPOSITE: "I'd had my eye on the bottom floor of the ancient chapel as a studio right from the start," says Elga de Caraman, whose paintings have been exhibited at the Grand Palais in Paris. "The light is perfect." The 17th-century portrait of Saint Augustine is by Juan de Nisa Valdés Léal.

ity of the converted chapel where Elga de Caraman concentrates on her still lifes and imaginary landscapes. The patron saint of the studio is Juan de Nisa Valdés Léal, the seventeenth-century Spanish master whose portrait of Saint Augustine gazes somberly down from the wall. "Nobody disturbs me when I'm in here, even when the house is full of friends," she confides.

"It's a challenge to have a house as full of character as this one to renovate from scratch. You have to be historically sensitive but determined to have your own home. Most of all, you want a place that's truly welcoming, that your friends keep coming back to."

There is no doubt that everyone would want to return to Le Grand Launay, not least when the whole château is illuminated in the evening for a dinner served outside by the stillness of the moat. As the good Loire wines are poured, Johnny and Elga de Caraman may even be persuaded to talk about the old house's ghosts, which they—and the previous owners—have heard reveling late at night. "Very occasionally you can hear a great throng of them, clinking glasses and laughing, as you go up the staircase," Johnny de Caraman says. Surely it is the highest compliment ever paid to a house that even its ghosts come back to celebrate good times. □



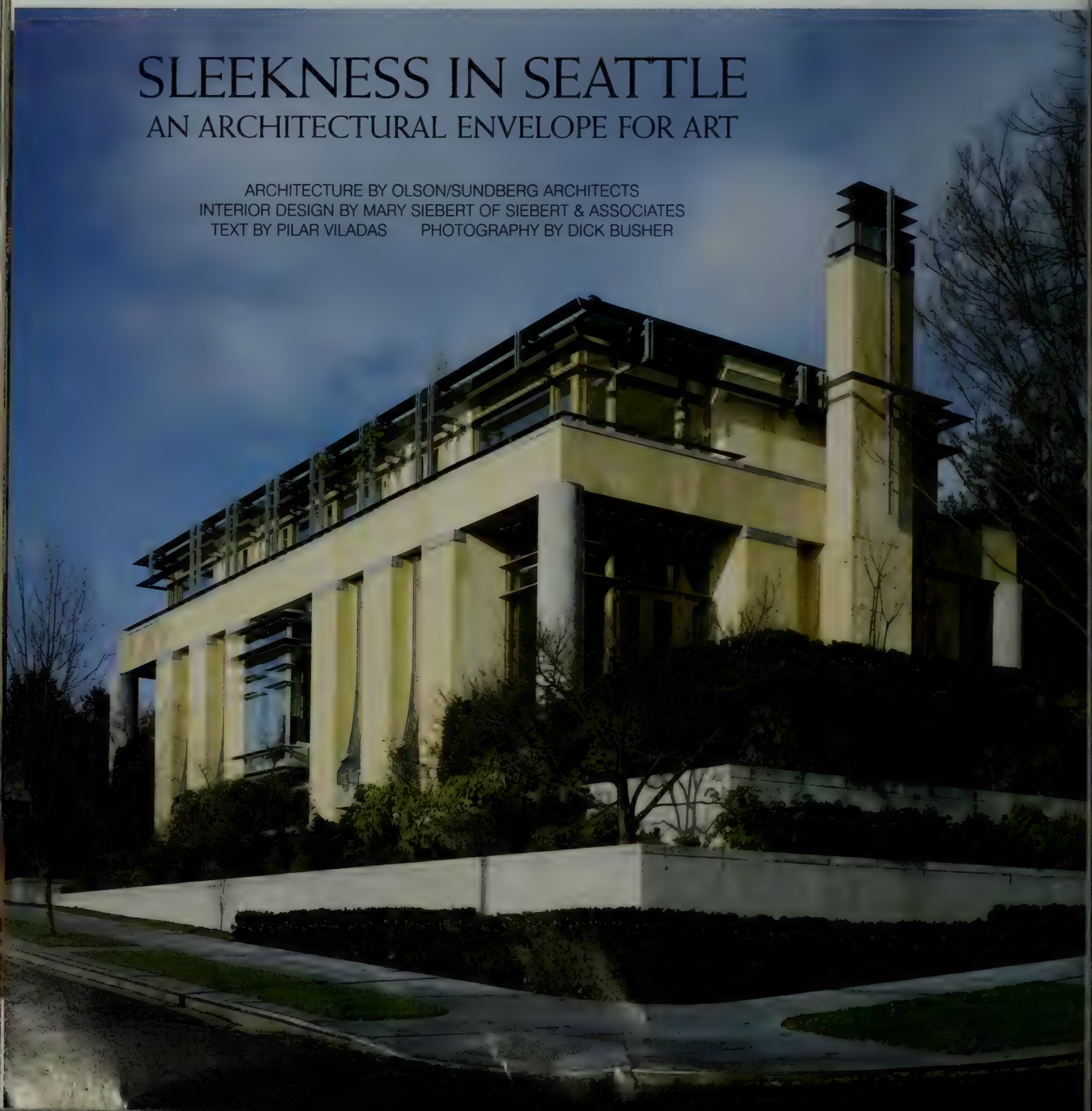
SLEEKNESS IN SEATTLE

AN ARCHITECTURAL ENVELOPE FOR ART

ARCHITECTURE BY OLSON/SUNDBERG ARCHITECTS
INTERIOR DESIGN BY MARY SIEBERT OF SIEBERT & ASSOCIATES
TEXT BY PILAR VILADAS PHOTOGRAPHY BY DICK BUSHER

Olson/Sundberg Architects in Seattle may have cornered the local market on projects that involve a relationship between art and architecture. The firm took on the associate architect role for the Seattle Art Museum's new home (designed by Venturi, Scott Brown and Associates) and was responsible for the interiors of the museum's permanent collection galleries. That project led to their participation in the renovation of the museum's original building in Volunteer Park, which will house the institution's Asian art collection. And over the last few years Olson/Sundberg has designed a number of striking contemporary houses for some of Seattle's most prominent art patrons.

Notable among these projects is the house that Olson/Sundberg created for Ann and John Hauberg. Like many of his fellow Seattle collectors, Hauberg believes not only in acquiring art but in supporting the arts as well. He is a trustee of the art museum and has donated the bulk of the museum's collection of Northwest Coast Indian art. He was one of the founders of the Pilchuck Glass School outside of Stanwood, Washington—the best-known school of its kind in the country—and among the driving



forces behind the Northwest's preeminence in the art-glass movement.

Nor is Hauberg a stranger to architecture. He knew Mies van der Rohe and Richard Neutra. His former father-in-law, Carl Gould, designed the Seattle Art Museum's first building, an elegant Moderne structure. A veteran of the house-building process, Hauberg commissioned three residences by architect Roland Terry, a master of the Northwest modern style, with its long, low rooflines, large windows, and materials and colors that harmonize with the region's misty, gray weather.

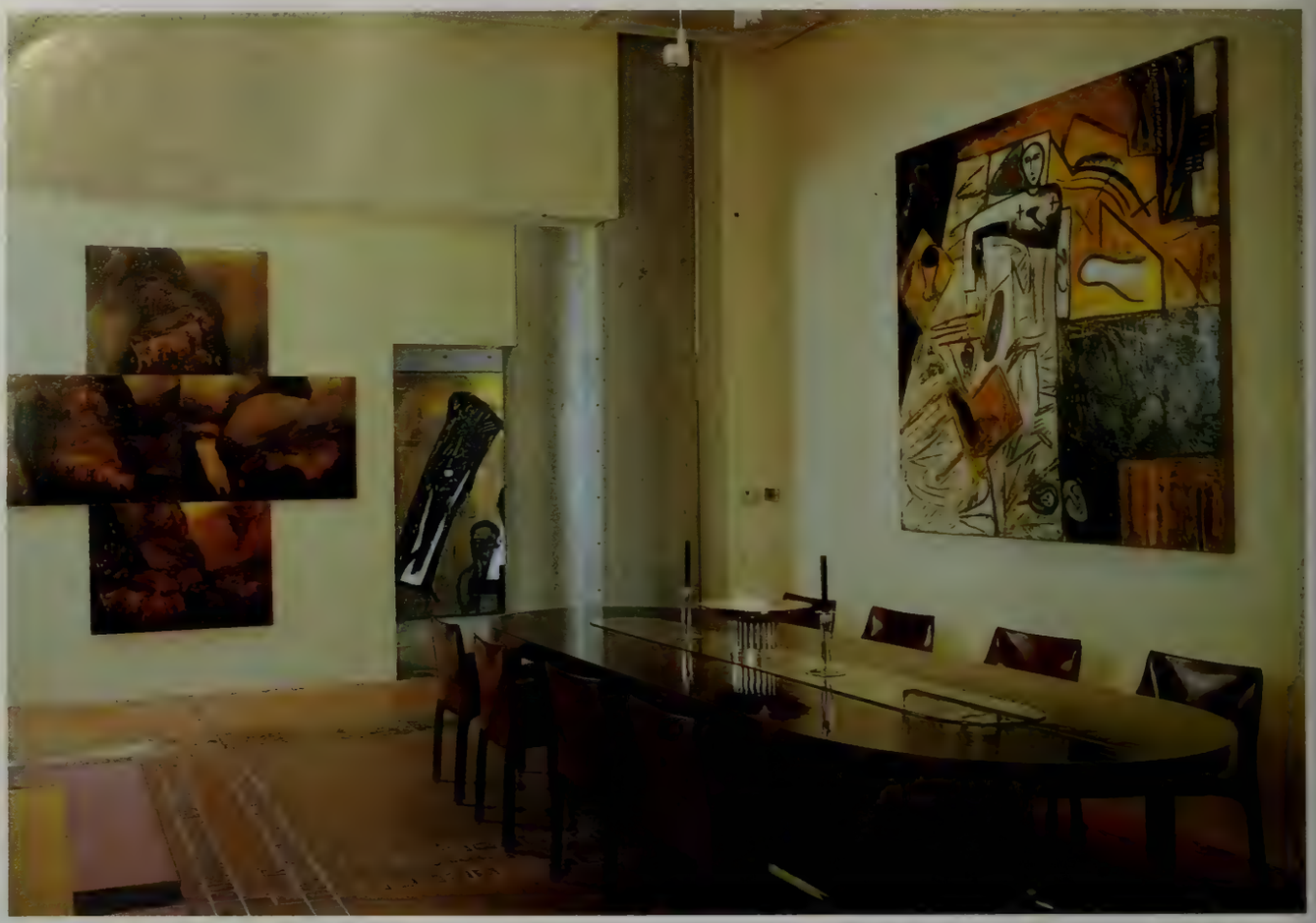
But times changed, and the Haubergs' needs changed with them. They had begun to collect large-scale contemporary art and required a house with greater and more flexible wall space. They also wanted a house that would accommodate several commissioned artworks. And since they do a lot of entertaining, much of it related to the arts, they wanted living spaces that were big enough for large groups. "Ann felt that rather than try for cozy, we needed more formal surroundings," Hauberg says.

A trip to Italy gave the Haubergs their inspiration. They were enchanted by the abundant natural light and



"It has a civic scale," says architect Jim Olson of the residence he designed for art collectors Ann and John Hauberg in Seattle. OPPOSITE: The stucco-clad house ("a Northwest version of a small Italian villa," John Hauberg says) follows the traditional model of base, public main floor and private top floor.

THIS PAGE: Concrete columns anchor the living area, whose translucent fabric ceiling panels soften the sound. "We avoided the terrible acoustics that usually go along with hard, blank surfaces," notes Olson, who also designed the low table and rug. Carl Morris's 1973 *Parallel Worlds* is above the fireplace.



ABOVE: The stone-and-tile floor of the dining area is "rich and weighted," Olson observes. Mario Bellini leather armchairs surround an Art Decó table made for Walter Chrysler. James Lavadour's cruciform 1989 *Bleeding in the House of the Swallows* is displayed near two works by Mimmo Paladino. "We designed the space to feature the art in small vignettes," says Olson. OPPOSITE: A collection of glass sculptures rests on a burlwood-and-concrete buffet at one end of the dining area; a 1982 piece by Dale Chihuly is on the table. *Abstract Screen*, a 1961 collage, is by Paul Horiuchi. Deborah Butterfield horse.

the colors of the countryside, and were particularly taken with the architecture of Italian Renaissance villas. In these houses, a grandly scaled main floor (on a heavy base) serves the public functions, while the smaller scale of the upper floors reflects their more prosaic uses. "The Italian model began to make sense," Hauberg explains. Moreover, he says, in the Italian light and colors, "we saw the opportunity to change from a light-absorbing to a light-reflecting environment."

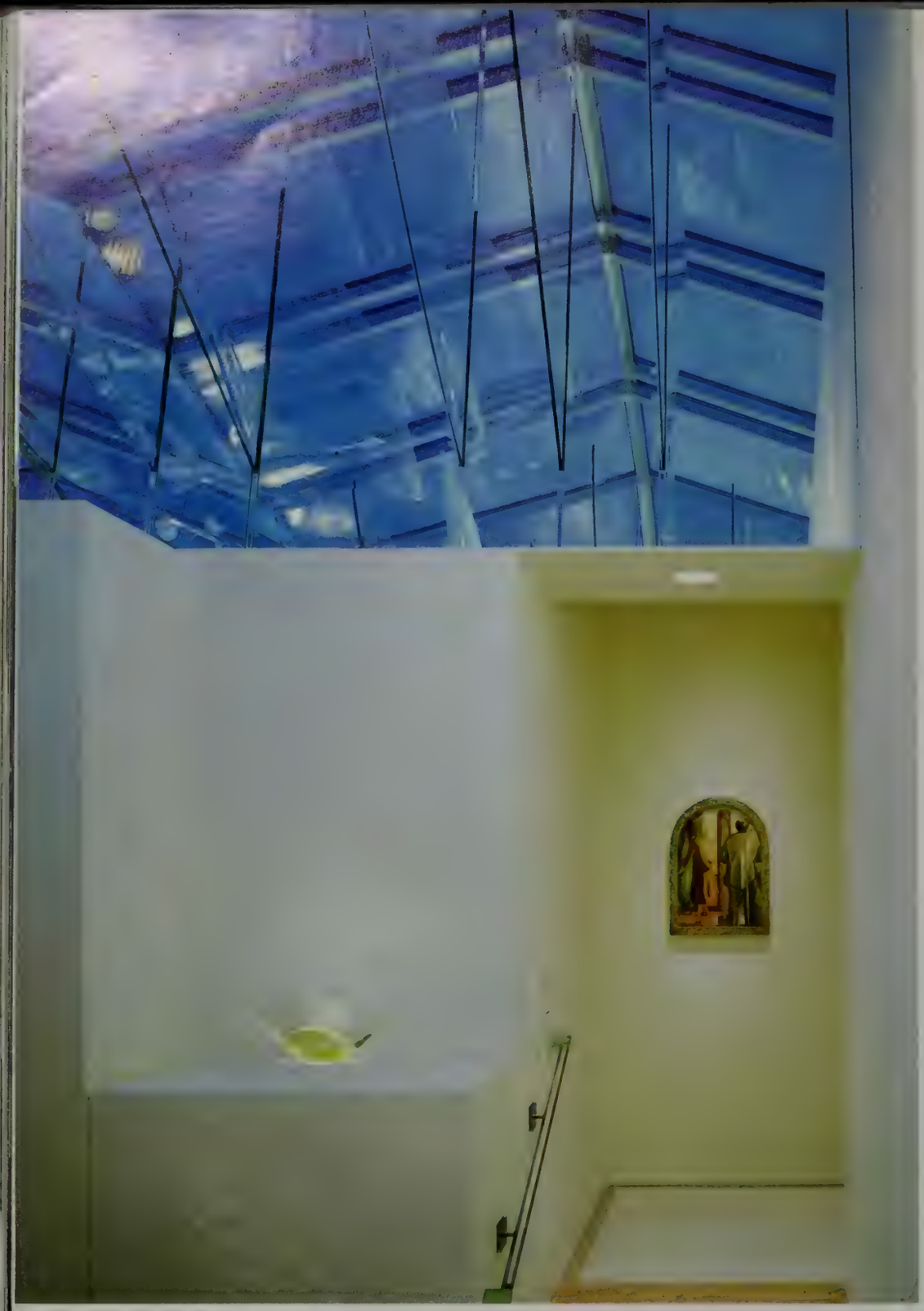
Armed with this brief, Olson/Sundberg partner Jim Olson, project architect Tom Kundig and interior designer Mary Siebert of Siebert & Associates went to work. "The Haubergs wanted a modern house," says Olson, who recognized that expressing the qualities of the Italian villa in a modern idiom would be a challenge. But, as Kundig notes, there was one important aspect common to both. "The Italian villa is a house about art," he says. "Art is integrated into the whole, so the house itself becomes an art piece, a poetic collage."

On the outside the house follows the Italian villa model, albeit using a more contemporary formal vocabulary. The columns are square and plain and the architecture is devoid of ornament, but the basic hierarchical division of first floor (which contains the service rooms), piano nobile (main living areas and terraces) and upper floor (bedrooms) is clear. To underscore the progression from a heavy base to a "weightless" top floor, the architects recessed the upper level and sheathed it in a grid of slender steel fins that form an armature for clematis and wisteria vines. In addition to shading the upper-story windows from the sun, this high-tech trellis gives the master bedroom greater privacy.

A similar sense of progression governed the design of the house's interior. The main floor, which Olson describes as "the civic floor, with a scale that is robust and festive," has a somewhat grand living/dining gallery on one side and a more intimate kitchen/family room on the other.

These rooms seem anchored to the earth with their warm, deep, predominantly reddish colors and rich materials—stone, colored concrete, tile and wood (a burl madrona that Siebert found). The furniture, much of which was designed by the architects, reinforces the sense of solidity and warmth.







ABOVE: "People come to the Northwest expecting everyone to be living under umbrellas," says Hauberg, who commissioned glass artist Ed Carpenter to create a "ceiling sculpture" for light. Various types of glass were used to "orchestrate the sun"; at night, computer-controlled lights emit a series of patterns. Robert Helm's 1984 *Autumn Balcony* is at the top of the stair.

The upper floor is "ethereal and delicate," says project architect Tom Kundig, "a counterpoint to the colorful public rooms below." ABOVE RIGHT: "Although they're Art Déco–inspired, they have an anthropomorphic look to them," says Kundig of the pair of secretaries he designed for the master bedroom. *Topaz II*, 1991, by Alfred Harris is in the hall.

As the eye wanders upward, however, the mood of the house changes. The living area ceiling is a luminous grid of translucent fabric panels that diffuse light. And above the stair, artist Ed Carpenter's ethereal skylight, made of prisms and several different types of glass, acts as what Olson calls "a time/weather piece that directly reflects and refracts what is happening in the sky."

This skylight—or rather, this site-



specific work of art—sets the tone for the upper floor, which is, Olson says, "above the clouds, a world of white." As in the vaulted ceilings of Italian villas, where painters created imaginary worlds of soaring skies and floating figures, "everything is light, defying gravity."

Although many collectors' houses are designed as neutral backdrops for art, Olson wanted to chart the opposite course. "This house was meant to engage in a dialogue with the art," he says. Indeed, it has become more like a roundtable discussion: Besides the Carpenter skylight, the architecture incorporates a hot-red-painted steel sculpture by Alexander Liberman, a glass column by Stanislav Libensky and Jaroslava Brychtová, stained-glass windows by Catherine Thompson, a glass screen by Dale Chihuly and James Carpenter, and rugs designed on a computer by Carl Chew.

All of these pieces have their eloquent say, while the architecture holds its own in the conversation. And the architects' success in orchestrating the various voices without ever losing their own (or drowning out the others) owes a lot to the Haubergs' support and understanding of the creative process. "They were extraordinary in their sensitivity and encouraged us to stretch ourselves," says Olson. "They treated us like artists." □



"I'm dead set against clutter," Hauberg says. "Out of sheer devotion to the objects, I feel each deserves its own space." In the marble-faced master bath, glass vases by Dante Marioni and a glass warrior head by Charles Parriott are illuminated by an obscured skylight. "The room extends the theme of the house, which is that art takes center stage," Kundig says.

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. ANNE REVIVAL

UPDATING A CLASSIC
continued from page 57

the dining room, one is beckoned on —through airily articulated spaces, past casement windows overlooking gardens—by the brick-and-limestone fireplace at the far end. Harp gropes toward allusion to describe this room: "It's as if it takes you into the ruins of another period and lets you discover the spirit behind the place, while also of course remaining fully operative in terms of today." The proportions of the room suggested two main seating areas, to which end Harp and Crilly designed a huge double-sided entertainment console of metal, wood, slate and stainless steel, with open library shelves in the front and cabinet doors in the back concealing a television and stereo. The entire room revolves around this world-within-a-world piece.

"We worked our way back to the entrance hall," Crilly reports from the front. "The very last thing we chose for the house was the moon-and-stars rug in that hall." Small as it is, it is no little thing, as she goes on to explain: "We tried ten other rugs there, all of them serious, but only the playful one worked, as a transition into the rest of the house. It's brazen—red, yellow and aqua; you notice it but then you're very quickly absorbed in all the architecture, your eye is drawn through all the spaces." Now Harp, with a smile that can only be described as boyish, divulges that "tne narratives suggested by the figurative designs of this rug, not to mention a lot of the other pieces in the house, were meant to appeal to the children of the family as well as the adults."

The wife notes that there are indeed "tons of little girls raging over the house all the time," adding that they love to put on "little performances" on the raised brick hearth in the library that does duty as a stage. All this, then, may be seen as a play within a play, the girls' primary performance being that of running with the life of the thoroughly revivified house. A house that is at last as full of the future as of the past. □

RANCHO RUSCHA

THE ARTIST IN LOS ANGELES
continued from page 71

with its fourteen-foot-high beam ceilings and angled windows. "Art dominates," says Ruscha. "I never have enough wall space. I imagined this thing as vast, but I still can't put up a Matt Mullican painting I have that's sixteen feet long." He has hung his own moss-colored painting *Hope*. On another wall hangs a painting by Billy Al Bengston. Beneath it, Danna has erected a mock altar to celebrity German shepherd Rin Tin Tin.

Throughout the house are works of art by the Ruschas' friends and other artists: Warhol's portrait of Dennis Hopper, photographs by Weegee and Berenice Abbott, paintings by Jim Shaw, a drawing by Mike Kelley, a sculpture by Kenny Scharf, an oil painting on paper by Thomas Hart Benton. Since this represents considerable aesthetic range, how does the artist choose his own pictures for the home? "There are some paintings I can't live with," Ed Ruscha says simply. "After making a painting, you have to think of where it's going to go. It's not going to go just anywhere. Some are irritating."

While the new addition accommodates the public areas of the house, the rooms in the original house retain the comfy aura of privacy. The master bedroom, unchanged by the renovation, remains a cluttered haven with French doors that lead to a kidney-shaped pool. Danna keeps a collection of photographs of actresses and models from the 1930s and 1940s. The old living and dining area now serves as an overstocked library of books on art, illustration and design as well as old children's books.

Their dedication to the ranch house style does not reflect their childhood homes. "I was raised like Li'l Abner," Ed Ruscha scoffs. "We parked cars on the front yard. Danna got me to be legit." And Danna Ruscha, who has such abiding affection for all of the memorabilia of L.A.'s past glamour, spent most of her adolescence in New York. She says, "This is like the Eisenhower dream house I wish I'd grown up in. It's like *Happy Days*." □

ARCHITECTURE

STANLEY TIGERMAN
continued from page 87

tion perch in the form of a curved balcony that overlooks the twenty-two-foot-high living room: another architectural whammy offered for the delectation of those who follow the corridor to its end.

Since the family is quite musical, the living room, a cubiform volume, functions most often as an informal concert hall. "This is my favorite space," the husband says. "I'm a frustrated mandolinist and guitarist, my wife plays the piano, and our two kids know piano and guitar. We hole up and practice here. The recitals are a way of bringing people into the musical life of our family." The room Tigerman designed for them is not only dramatic in proportion, but, the husband says, "it's also wonderful acoustically because of the shape of the space and the hard surfaces."

The manner in which natural light affects these spaces is another attribute not lost on the owners. "The thing that nobody ever tells you about," says the wife, "is the magnificence of the moonlight shining through the windows at night. It's dazzling. It's like an old fairy tale, with the moon coming up over the lake, so bright and crystal clear."

> "I didn't mind modern, but my idea was something H. G. Wells would have imagined as modern a century ago."

The owners' positive responses to the architectural elements are intensified by these ineffable qualities of sound and light. Tigerman, the architect with a "nonsignature style," was able to create, with certain well-chosen architectural inspirations from the past, a house replete with its own meanings and associations for the couple. Their initial "uh-oh" has turned into a definite "yes." □

A WESTERN FANTASY IN ASPEN
continued from page 75

the best views of the pond." But, in keeping with tradition, the door faces east. "East expresses the beginning of creation with the sun," explains Eagle Day, "and the sun feeds the life force into the home."

Getting a building permit in Aspen requires stamina, since the process there could charitably be called byzantine. The application was granted for an "accessory structure," no higher than twenty-five feet. Although the tepee is only a three-minute walk from the house, the lack of plumbing is daunting when you consider the bear tracks on the path, the mountain lion sighted above a nearby tennis court, the abundance of roaming coyotes, deer and elk, and the chill of both summer and winter nights.

Eagle Day arranged for the tepee basics, including handpicked, handpeeled, thirty-six-foot lodgepoles for the frame, tied together at twenty-four feet. It sits on a wood platform that makes a fine summer deck. Traditional buffalo skin or canvas coverings lost out to a flame-retardant, weather-resistant acrylic. A cotton army duck liner goes around the entire inside of the tepee, an eight-foot-high curtain that ensures insulation and privacy (and hides the stereo speakers). Without it, shadows are visible at night, when the tepee glows like a large lantern. An *ozan*, a retractable awning of sorts, shields the bed from rain and snow coming in the opening at the top.

A tepee isn't a tepee without a fire pit, the customary warming and cooking unit. (This tepee also has three electric heaters.) The catch is successfully operating the smoke flaps, movable parts of the outside covering that let the smoke out. The client learned to use them when a bird was caught inside.

"My primary concern was accommodating the need for a bedroom, desk, entertainment center and sofa all in one room that's not square with straight walls but circular, almost an oval, with the four-foot round fire pit right in the middle," says Lohr. "Every time I'd ask John a question like 'Will it be dangerous to have electricity in a tepee?' or 'What about damage from rain and snow to the expensive interiors?' he'd just laugh and say, 'Cassandra, you're trying to cage a wild animal.' "

The tepee walls slope inward, so furniture with square contours has to be moved away from the perimeter, taking up precious space. Two of the major pieces were designed with a curved shape for a snug fit: the Adirondack-style cabinet that contains a refrigerator, a stereo and a hidden television; and the hand-carved pine desk with a wood frieze of Indians chasing buffaloes.

"I've pulled together textiles and accessories from such diverse places as Mexico, the Middle East, Africa and France, and the ensemble conveys the feel of the Old West," Lohr explains. Most of the furniture was made according to Lohr's detailed ideas by craftsmen she ferreted out while working on other projects.

Lohr met one of the most spiritual artists while traveling through Wyoming. Shanandoa considers himself an artist and a medicine man, and until he was ten he lived in a tepee after each winter on Montana's Blackfeet reservation. His proposal for making some of the pieces began by inviting the spirit into the process: "The earth is sacred, all things from her are sacred, let us spread the word, let us share the dignity." He also expressed his concern about respect for the space. "Part of the journey is to make a voice with creation that doesn't disturb the balance of the actual space."

> "A tepee for me is like a wild animal, not to be harnessed by modernization."

His journey includes spending at least four days in the mountains, collecting the appropriate wood, though never from a living tree. For the tepee, he designed a low cedar-and-burl-fir bed "for comfort and fantasy," he says. "Romance is enhanced the closer you are to the earth's energy." It took him almost two months to clean the wood with his pocket knife because he didn't want to destroy the intrinsic markings. "If I treat the wood with spiritual accord," says Shanandoa, "other people will feel it."

To achieve the client's desire for "a plush and primitive feeling," Lohr used regional Navajo rugs, accessories like nineteenth-century Sioux moccasins and Chippewa snowshoes, and a combination of rich fabrics in rustic frames. "I like things overstuffed and upholstered so they feel old," she explains, citing the yellow elk-hide sofa where the holes and tears are focal points, not hidden imperfections. "I want a down filling loose enough to have that baggy look of having been sat in for years."

The finished tepee has magic. It is a place for friends to come for a drink in summer or to have hot cider and light candles after cross-country skiing by moonlight. "When you see it lit up against a starry night, it's like going into a different era," says the wife.

The Indians had an etiquette for tepee living, rules governing how one entered and where one sat. These dwellers have their own decorum. "I don't want any unkind word or thought expressed here," says the husband. Both feel the shape has meaning. "There's something about a circle that soothes the spirit," he reflects. "When I'm down there for a while, it's difficult to pull away and go anywhere else."

Shanandoa explains the power of the circle most elegantly. "A circle is the round energy the Creator extended, with which all of life will flourish. The human role is to shape it correctly. Whatever emotions or deeds one contributes into the circle's center returns . . . mostly stronger. All things are included in its powerful flow." □

DYNAMIC ABSTRACTIONS BY FIVE AMERICAN MASTERS

continued from page 80

Company. He invited Olitski to exhibit there, along with Noland and Louis. In the early 1960s, when they both lived near Bennington, Vermont, Olitski and Noland were especially close. Surprisingly, even though Olitski had adopted the stain technique by 1960, his work and Noland's increasingly diverged during this period of intense and stimulating exchange. While Noland examined the possibilities of placing distinct units of diverse colors at a variety of intervals, Olitski explored delicately inflected floods of color, applied with a spray gun. He said at the time that the ideal situation would be "to spray color into the air and have it remain there."

What these artists had in common was their rejection of the layered, gestural brushwork of Abstract Expressionism, which had set the standard for American abstraction during their formative years. Exemplified by de Kooning's work, it married an essentially Cubist idea of space to a conception of the canvas as a revelation of both the painting process and the artist's state of mind. Pollock's spatially ambiguous, expansive webs of poured paint offered a more fertile model, as the young Frankenthaler quickly grasped. "You could become a de Kooning disciple or satellite or mirror," she said, "but you could *depart* from Pollock."

Like Frankenthaler, Noland, Louis and Olitski "departed from Pollock" to produce coolly elegant works that were disembodied not only physically—witness the thin, stained hues—but metaphorically as well. Unlike "typical" Abstract Expressionist works, these pictures call up a wealth of wordless feeling but are curiously reserved about both their creators' emotions and the history of their making. The works of this time by Noland, Olitski and Louis often seem to have magically come into being without the intervention of the human hand.

Larry Poons met most of the painters with whom he is often linked in the early 1960s, but when his paintings of those years were first shown, they appeared quite different from those of his older contemporaries. With their pulsing rows of ravishingly colored ovals, which seem to hover against thin, saturated grounds, they were both jazzy and peculiarly deliberate. Today these pictures appear closely related to Noland's or Olitski's, but they are more about how color vibrates in the eye than how it occupies the surface of the canvas. This is not to suggest that Poons's paintings of the 1960s are visual games. On the contrary, their delicately adjusted compositions are as harmonically complex and surprising as that of, say, a polyphonic composition by Bach. (It comes as no surprise to learn that Poons is trained as a classical musician.)

The work of all of these artists depends for its impact on direct experience. Its meaning is released not by photographic reproduction or verbal explanation but by the face-to-face encounter with actual surface, actual size, actual color, actual texture. The paintings continue to speak powerfully to us, yet the passage of time has altered some of our perceptions. They seem, for example, to be more painterly and gestural, more connected to Abstract Expressionist precedents, than they did when they were first exhibited. Similarly, while they once appeared completely different from the exactly contemporary work of the Pop artists, they now seem to share certain characteristics: deadpan paint application, clearly demarcated boundaries and an air of self-containment. But some perceptions have not changed. From a perspective of thirty years, the early work of the five American masters of color abstraction seems both to embody what was most exciting about American abstract painting of the 1960s and to help define the achievement of American painting as a whole. □



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SURPRISING DECORATIVE EFFECTS FROM THE HUMBLEST OF MATERIALS

continued from page 98

tender images designed to convey a message of love.

During the eighteenth century straw-work boxes became an integral part of courtship. The flowers that so often appear intricately woven into the tops of these work baskets or comfit boxes had quite specific meanings that few of us today would immediately recognize. Roses, of course, were used to signify the whole gamut of amorous emotions, from the passion unabashedly proclaimed by a crimson bloom to the unrequited love symbolized by a white one. Tulips were also employed as a general declaration of one's affection, while water lilies, rather chillingly, indicated indifference.

With the language of flowers came a language of colors: blue for tenderness, glowing yellow for unclouded happiness. These boxes often carried inscriptions to underline the symbolic message. "Free this prisoner," one such box entreats; "Given in friendship," states another; "My heart is so tiny," a third claims poignantly, "it can lodge only one friend."



Boxes, 1780–1850. Straw and wood; largest: 8" x 4¾". Many 18th- and 19th-century objects, including straw marquetry boxes, were modeled after books. The covers and spines were veneered with identical or complementary designs, frequently complex geometric patterns or port and landscape scenes remembered by the prisoners of war who often crafted the boxes. De Caunes Goldszal, Paris.

The exquisiteness of many of these objects derives to a certain extent from the nature of straw, which is revealed here as the most paradoxical of substances. On the one hand it represents humbleness itself—"not worth a straw," as the saying goes. On the other hand it was woven into carpets for great lords in their castles, providing the only flooring available until parquetry was adopted; its warmth was so appreciated that the kings of France put on boots of straw when they chose to relax. Fragile though it may seem, straw also has an extraordinary resilience, keeping its natural gloss and pliancy for centuries. Some of the oldest straw-work boxes or tables have been restored to their original freshness simply by removal of the layer of varnish first applied to protect them.

Because straw work demands such patience, a legend has grown that this time-consuming technique was the preserve of prisoners of war and convicts, who used straw from their mattresses to build precise little panoramas of castles, ports and ships. To some extent this is true: In Britain, in particular, French and Dutch prisoners of war became highly proficient at straw work, which they made for sale. Other frequent practitioners were nuns, who are known to have produced large images in straw work that required years of humble concentration. But nuns and captives were by no means the only participants in this absorbing art. Many people of leisure turned their hand to it as a hobby, and in certain cases there were master craftsmen of whom we have a reliable record because they proudly signed their work.

From bureaus to picture frames, fire bellows to display cabinets, boxes to folding screens, straw-work objects entered the daily lives of Europeans of most classes in many different guises, reassuring some with their inscribed homilies, astonishing others by their skill and intricacy. Yet by the middle of the nineteenth century the fashion had clearly waned, and no new straw work of any importance was made until the technique reappeared, briefly but brilliantly, in the hands of a few designers of the 1920s.

The Parisian decorators Jean-Michel Frank and André Groult were attracted by the beautiful natural blond color of straw, which fit in well with their concept of modern décor. Occasional tables, display cabinets, screens and even entire walls decorated in straw marquetry made their appearance in the smart apartments of the Années Folles, and the comtesse de Noailles, who set the tone of *le tout Paris*, championed its cause to immediate effect. Straw work then became the very symbol of modernity. Given the ecological temper of our times, it seems reasonable to suppose that an art so firmly based in nature may soon enjoy a further lease on life. □


Photo: Otto Hegel. © Life Magazine, Time Warner

A TALENT FOR GENIUS

THE LIFE AND TIMES OF
OSCAR LEVANT

BY SAM KASHNER AND NANCY SCHOENBERGER

He was the Amadeus of Hollywood, the Oscar Wilde of Broadway, the insult-meister of television, who proudly bore the title "America's Favorite Neurotic."

This first full-scale, illustrated biography of the legendary pianist, eccentric, and wit intimately revisits entertainment's golden age and the incredible talents who peopled his world: the Gershwins, Fred Astaire, Judy Garland, Marilyn Monroe, James Dean, Charlie Chaplin, Gene Kelly, Dorothy Parker, Arturo Toscanini, and more. Of Doris Day, Levant said: "I knew her before she became a virgin"; to Gershwin: "Tell me, George, if you had it to do all over, would you fall in love with yourself again?"; about Liz Taylor: "Always the bride and never the bridesmaid"; and regarding himself: "There is a thin line between genius and insanity. I have erased that line."

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AT BOOKSTORES NOW

CARL BERNSTEIN

OBJECT LESSONS

continued from page 105

Then in 1976 Bernstein went on a vacation to Rome and the Amalfi Coast. His interest in furniture, his growing passion for old things and his love of craftsmanship exploded in the delicious cultural atmosphere of Italy. "The Italians know how to live and enjoy themselves and relate to each other and beautiful things better than anyone else in the world," he says. "I love the food because it's not *grande cuisine*. Art and decoration and beautiful things are just part of Italian life in a way that's not true anywhere else." In Bernstein's loft, a deep purple velvet shawl from Mirella Spinella in Venice is draped over the painted Rococo settee in the library. On the William and Mary table, a book stand holding a book on Venetian villas is propped open to a double-spread photograph of Palladio's divine pink Villa Poiana. Its arches are echoed by the doorways in the loft's main space and by the fan louver in the dining area. A book stand in the kitchen holds another book open to pictures of Spinella's paneled studio.

> A writer's capital is his past, and Bernstein's apartment is an autobiography told in objects.

"Every time I moved I would take what I had and add to it and it would evolve into a different kind of look," Bernstein says. "You would never set out to do an Italianate folk art loft . . . but here it is." He might just as well be talking about writing. "It's all about my idea of order in some way, my idea of congruity. Doing this, this arrangement, is unconscious. You can never set out to *do* it. The key is to have lots of enthusiasms and become very, very interested in those enthusiasms. Somehow what happens is the result of that, and it works." □

SAN FRANCISCO NIGHTS

A RUSSIAN HILL PIED-A-TERRE

continued from page 111

and an Eames lounge chair and ottoman along with two Mies van der Rohe tables in the living room. Walker softened the architectural rigor by adding a few pieces from Asia, saying, "I love to mix in clean-lined Japanese and Chinese antiques. I think it's the same aesthetic, and many of the architects were influenced by Japan."

The pieces, familiar and restful to the eye, don't compete with the vocabulary of fanciful shapes—the pointed tip of the Transamerica Building, the columnar Coit Tower and the spires of Saints Peter and Paul—visible in the distance.

Although he focused on opening up the space, Walker made an exception for the kitchen, closing it off from the rest of the apartment and resurfacing the cabinets in mahogany and lacquered wood. The room is perfectly functional, but it gets little wear: Once the LaMars started using the apartment, they realized that they had no intention of cooking there.

"There's just too much food out there," says Bernice LaMar, waving a hand toward the cafés and delicatessens of North Beach and the restaurants of Chinatown and Nob Hill. "We have a few routines now. On Sunday mornings I listen for the cable cars, which start up at six. When we get up we go to the Caffe Puccini, where we see regulars like former mayor Joseph Alioto and poet Lawrence Ferlinghetti. And we just hang out for a while, which is something we almost never get a chance to do.

"If we entertain, it's for brunch and we go out. We might go down to Chinatown to have dim sum at Gold Mountain, or we might walk over to Fort Mason to have lunch at Greens. Sometimes we walk along the bay in the Presidio."

On Sunday afternoons the LaMars drive home, as refreshed as if they had been on a far longer voyage. "The apartment has expanded our vocabularies and our visions," says Bob LaMar. "It feels less strict, less limited—we're not bound by what we grew up with." □

KOREAN PAINTER SUH SE-OK
continued from page 121

design in order to minimize the shadow. And he left a transitional garden between the Western-style and traditional structures, which, he says, "allows the buildings to breathe." In fact, the new structures harmonize with the existing environment in a startlingly seamless way.

The Suhs still use the Korean-style house for entertaining, relaxing and occasionally dining, but they spend most of their time in the Western-style spaces. Indeed, Suh's studio is perhaps his favorite spot on the estate: It is a place where he says he can best appreciate what he has created. He paints on the floor, using bamboo brushes as long as yardsticks and other traditional Korean implements.

Suh plays down the Korean elements in his work, however, stressing instead his expression of such universal themes as joy, longing and suffering. On the surface, his works are deceptively simple—ink paintings on mulberry paper that often depict abstracted images of human forms, based on the Chinese ideograph for "person." Some stand or sit,

Suh's work abstracts calligraphy and infuses it with a deeply personal meaning.

alone or in groups, running, dancing, wreaking havoc. Suh conveys their movements by varying the intensity of his brushstrokes from midnight black to smoky gray.

Like the environment he lives in, Suh's work blends the traditional and the modern, in part by abstracting calligraphy and infusing it with a deeply personal, spiritual meaning.

"The truth is that the houses and garden are just an extension of my father's work as an artist," explains Suh's son Eul-Ho, an architect. "They are all unified by what you might call a fundamental impulse to create." □




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Wicker's World



GARY DENYS



COURTESY LESLIE CURTIS ANTIQUES

A Summer Place has a settee shown at the Renwick Gallery (left). An 1880s posing chair from Leslie Curtis (right)

An exhibit at Washington's Renwick Gallery last summer succeeded in getting a number of collectors back in the hunt for antique wicker (*AD*, June 1994).

Massachusetts dealer Frank McNamee of **Wicker Porch Antiques** has located pieces similar to those at the Renwick, such as a Victorian fire screen decorated with a tapestry of a woman and a bird. These days he's after major collectibles, such as a Gustav Stickley willow armchair with unworn upholstery and a ca. 1910 willow multitiered pigeonhole desk. Wicker Porch Antiques, 335 Wareham Rd., Marion, MA 02738; 508-748-3606.

Mary Jean McLaughlin is the doyenne of antique wicker, having started as a collector in the 1970s. At her gallery, **A Summer Place**, she's offering one of a pair of settees from the Renwick show—an 1881 rolled-arm settee with stick-and-ball and curlicue embellishments. McLaughlin invests in wicker from the 1860s to the 1880s. "I just found a very early fire screen that came from a big estate in Greenwich," she says of the three-by-four-foot piece, which is covered with elaborate petit point and stands on rattan feet. A Summer Place, 37 Boston St., Guilford, CT 06437; 203-453-5153.

Thomas and Kathleen Tetro, who own **Corner House Antiques** in the Berkshires, show about 75 pieces of restored wicker on a wraparound porch, and they have another 400 untouched pieces in a barn nearby. The Tetros like multipiece sets and have a black Art Déco ensemble of sofa, chair, rocker, table and planter decorated with white stylized-diamond motifs. Other collectibles include a ca. 1922 stick-wicker Heywood-Wakefield chaise longue and a Victorian natural tête-à-tête. Corner House Antiques, Corner of Main and Old Mill Pond, Sheffield, MA 01257; 413-229-6627.

Another Massachusetts dealer, **Leslie Curtis**, keeps half her collection in a cottage and the other half in a horse barn, both on the grounds of her 200-year-old Federal-style Cape Cod house. In the summer she sells Victorian wicker out of her living room. Some of her recent acquisitions: an intricately designed high-back side chair signed by Levi Heywood, two ca. 1910 armchairs and a slipper chair bearing the label "Heywood-Wakefield for Paine Furniture" and a set of Bar Harbor chairs. Leslie Curtis Antiques, 838 Main St., Dennis, MA 02638; 508-385-2921.

Renaissance Woman

Frances Pratt is an expert on 16th- and 17th-century Italian, Spanish and English furniture, medieval and Renaissance wrought-iron door knockers, and late-19th- and early-20th-century bronze sculptures that complement the textures of the furniture. Her New York apartment even has the white plaster walls and diamond-paned windows of a Renaissance scholar's study. Of the Savonarola chairs, gateleg tables and linenfold chests that she lives with and sells, she says, "They are ridiculously low in price compared with Chippendale and early American furniture, but there's a dedicated group of buyers—mostly in Florence, Milan and even England—who know that this is the most satisfactory furniture to live with." By appointment only. Frances Pratt, 212-675-1247.

Indonesian Inspiration

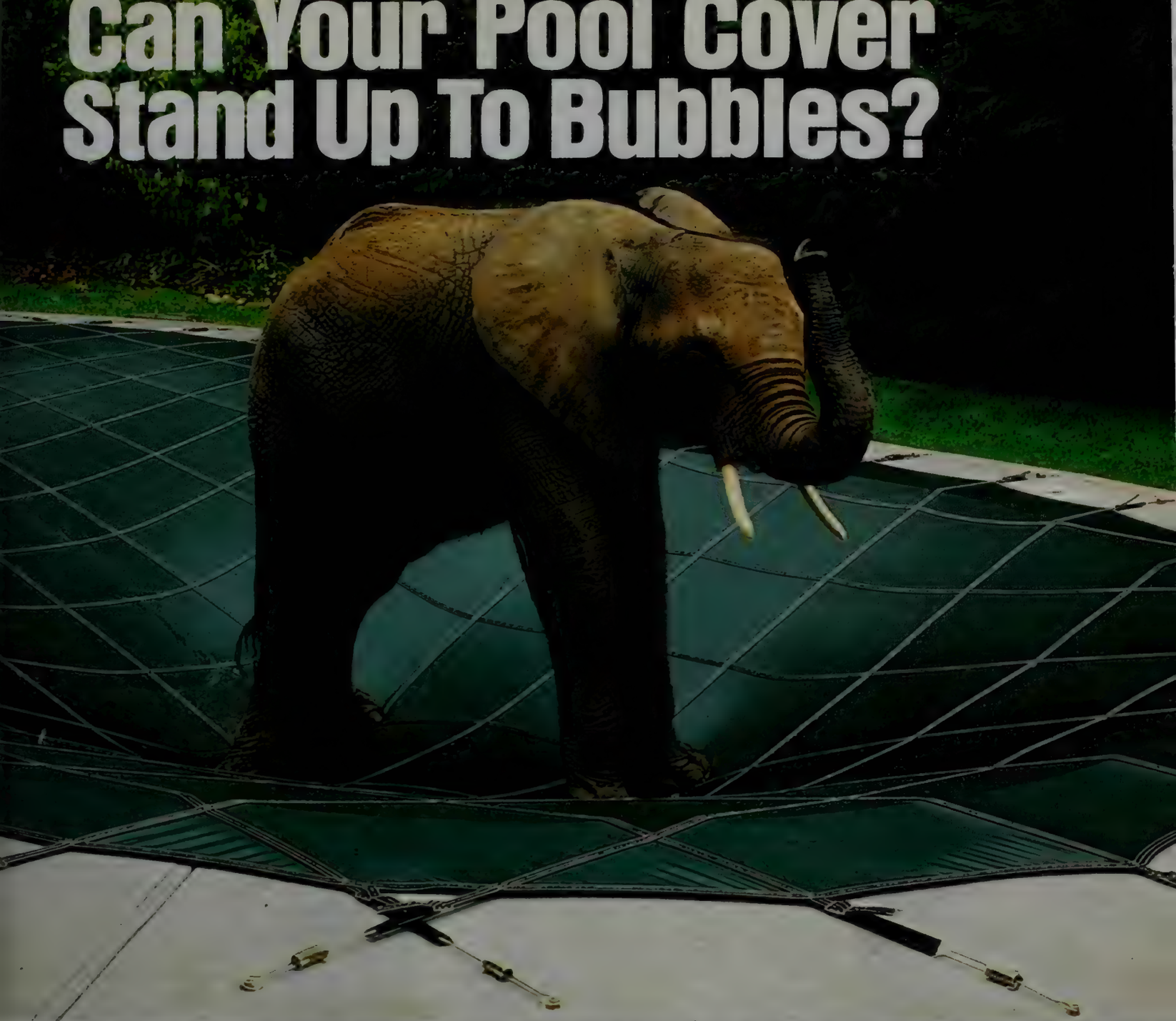




The inspiration came in Indonesia, where Donghia design director John Hutton explored the countryside, observed how durable thatched roofs were and imagined combining wicker with a sturdy wood for furniture capable of withstanding family life. Donghia has now introduced Hutton's small, stylish summer collection (above), seven pieces in total, that combines the strong wood *merbau* with wicker. "I like the tropical theme. I like to pretend I'm in the tropics," Hutton says. "I have this furniture at home in New York." To the trade only. Donghia, D&D Building, 979 Third Ave., New York 10013, 212-935-3713; Pacific Design Center, 8687 Melrose Ave., Los Angeles 90069, 310-657-6060.

continued on page 146

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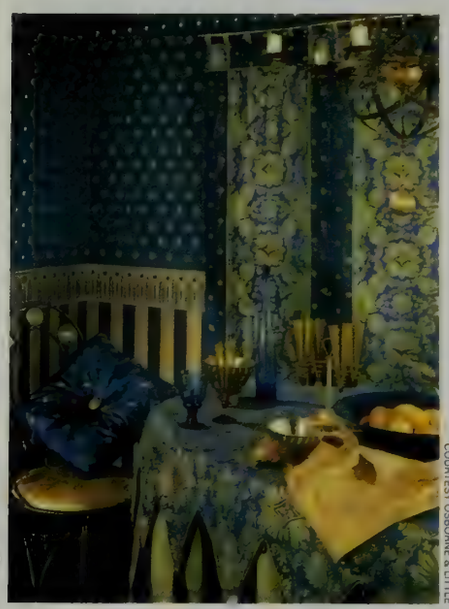
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In the Showrooms

Osborne & Little (212-751-3333) has a new collection called Alchemy that offers an updated Victorian image with gold, silver and bronze metallic designs printed on fabrics and wallpapers. A wallpaper called *Artemis* has a muted damask pattern over which a gold medallion is printed at intervals. *Titania* is a complementary fabric with a more lavish overprinting of gold on a damask pattern. *Excalibur*, a fabric with a stylized dagger design printed in gold, has an appropriately Arthurian feel and comes in red, cream, coral or mint green. There is a fabric and wallpaper patterned with eight-pointed gold stars called *Merlin*; a wallpaper border with a poplar-and-sunburst motif called *Zoroaster*; and a wallpaper and fabric in which gold-flecked stripes alternate with solid colors called *Caspar*.

At **Scalamandré** (718-361-8500), 19th-century opulence also holds the field with a series of rich silk-velvet panels on which thickly printed designs in various colors make a crusted effect. *Cani* is a shimmering gold on which purple grapes and twining vines and mythical beasts in green have been impressed; *Madrigale* is white with a damasklike overlay of green vines and purple thistles; *Macao* is dark wine with an overlay in gold of dogs and leaves; and one called simply *Borders* has vertical plain stripes in gold framing vertical damask stripes.



COURTESY OSBORNE & LITTLE

***Titania*, *Merlin*, *Caspar* and *Zoroaster*, from Osborne & Little's Alchemy Collection (above)**

The French wallpaper firm **Zuber** (212-486-9226), known since the early 19th century for scenic panoramas, is venturing afield with two trompe-l'oeil confections. *Draperie Josephine* has an elaborate trompe-l'oeil effect of tasseled and folded scarlet draperies hanging from gold brackets and with a complicated bottom swag of white fringe that looks like pearls. The other trompe-l'oeil wallpaper has the image of tufted, padded red leather. For the first time in its history Zuber has come out with some fabrics as well as wallpapers. One particularly striking design called *Fontainebleau* has a damask printed in one color on a background of a different color—rust on gray and beige on cinnamon are two choices—and the pattern is then outlined with embroidery in gold thread.



COURTESY BOUSSAC

***Cluny* (left), *Carcassone* (center) and *Chateaubriand* (below) from Boussac**

In fresh light colors and cotton fabrics, but also with an awareness of formality, **Boussac** (212-421-0534) has a collection based, the company says, on 18th-century design elements, antique lace and marbled paper. One of the 18th-century revivals, *Chateaubriand*, has a Neoclassical design of garlands and swags of flowers, ribbons and clusters of pinecones and leaves on polished cotton. Companion fabrics in the sunny palette that Boussac favors are *Cluny*, a pattern of swirls and arabesques in blue gray, terra-cotta and pink on either yellow or white, and *Carcassone*, a design of leafy shapes woven into a quilted background.

Zimmer & Rohde (212-751-5110), the Swiss company that has been represented in a number of American showrooms over the years, has now opened its own in New York's D&D Building. One new fabric, *Tajose*, part of the Tano Collection, is based loosely on Oriental designs. In *Tajose*, the patterns used in nine other Tano patterns are combined for an effect of densely printed stripes in orange, red, brown and blue. *Ossian* is a design of small chenille squares woven into a ridged background that is available in 44 color combinations, some monochromatic with the different textures distinguishing the pattern, some with two colors, such as red checks on blue or blue checks on green.

***Draperie Josephine*, an elaborate trompe l'oeil by Zuber (below)**



COURTESY ZUBER



COURTESY SCALAMANDRE

Scalamandré's silk-velvet designs (left)



***Tajose*, a densely printed fabric from Zimmer & Rohde (right)**



COURTESY HAWAIIAN ANTIQUITIES

Royal Hawaiian

Carleton Varney turns to **Hawaiian Antiquities** for vintage Hawaiian quilts, which he used for a hotelier's residence in the Caribbean. Don Severson started the company as an offshoot of Tahiti Imports (*AD-at-Large*, July 1989), his fabric business. When he moved to Hawaii from Oregon over 30 years ago, Severson began collecting "calabashes and quilts and romantic old Hawaiian treasures," he says. Soon people were dropping in for appraisals, then offering to sell their heirlooms. Pointing out that Hawaii had the only reigning monarchy in the U.S., he explains that many Hawaiian quilts were sewn as expressions of loyalty to the monarchy. One is a ca. 1900 copy commissioned by Queen Kapiolani of a quilt made to welcome her and her husband, King Kalakaua, to their palace. Others include variations on the original flag of the monarchy.

Severson also carries a collection of 19th-century tropical paintings, with works by Joseph D. Strong, D. Howard Hitchcock and Arthur Anderson. One of his favorites is a ca. 1865 primitive of Hilo Bay painted on a biscuit tin. For these works, he says, "I travel to the ends of the earth." Hawaiian Antiquities, 1174 Waimanu St., Honolulu, HI 96814; 808-521-2929.

An 1884 Joseph D. Strong painting of Waikiki Beach (above) and an early copy of Kaiulani's Wreath



COURTESY HAWAIIAN ANTIQUITIES

Hatched Thatched

Thatched summerhouses are making a comeback thanks to **Raffles**, English purveyors of thatched garden buildings. David and Andrew Raffle, both master thatchers, are called upon to restore Victorian and Edwardian summerhouses. The Raffle brothers also build new follies, either according to a client's specifications or from their catalogue of 12 thatched garden buildings, which include a teahouse, a sun parlor whose doors fold back and a gazebo design attributed to Thomas Wright in 1747. The brothers use timbers, brick or stone for the exteriors, and, depending on the style of the garden building, design a rustic interior or finish it with formal paneling and even hazel mosaic work. Raffles, Church Farm, Main St., Overseal, Derbyshire, DE12 6LG; 0283-762469 or 0509-881426.



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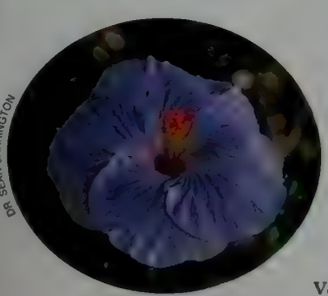
A thatched summerhouse attributed to Gertrude Jekyll

The Cornerstone

The Christie's sale in June of Clifton Little Venice's large-scale items—statues, urns and fountains—"is not the end," says owner Peter Hone. In his just-published catalogue supplement he is showing a new range of plaster casts—Roman busts, chandeliers, light fittings and wall brackets. What Hone calls "soft antiques"—flowerpots, urns (right), watering cans, wicker work and other gardening-related items—remain the cornerstones of the business. Clifton Little Venice, 3 Warwick Place, London W9 2PX; 71-289-7894.



COURTESY CLIFTON LITTLE VENICE



DR. SEAN CARRINGTON

Flower Power

In 1954 Iris Bannochie, a self-taught horticulturist, and her first husband built a cottage on a barren rugged hillside on the eastern end of Barbados. She brought in an extraordinary variety of exotic plants from all over the world and named her lush tropical paradise **Andromeda Botanical Gardens**. In the late 1960s Bannochie and her second husband opened the gardens to the public and started a nursery that supplied a good deal of the tropical topiary found in specially landscaped Caribbean retreats. Several years ago they shipped numerous planeloads of plants to the Grenadines just for David Bowie's and Mick Jagger's houses, Bannochie's widower recalls.

Even after Iris Bannochie's death five years ago, Andromeda Botanical Gardens, now operated by the Barbados National Trust, stayed open to the public. The nursery continues to sell various hybrid bougainvillea and hibiscus (left) species, jade vine, heliconia, thunbergia, davallias, an assortment of palms, and more. The plants in the public gardens are propagated for the nursery on a limited basis to protect exclusivity. If the order is large enough, Andromeda will deliver to other islands, says Mona Edwards, who chairs the Andromeda Advisory Committee. Andromeda Botanical Gardens, Beachmont Road, St. Joseph, Barbados; 809-426-2421. □

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A listing of the designers, architects and galleries featured in this issue.

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4 September

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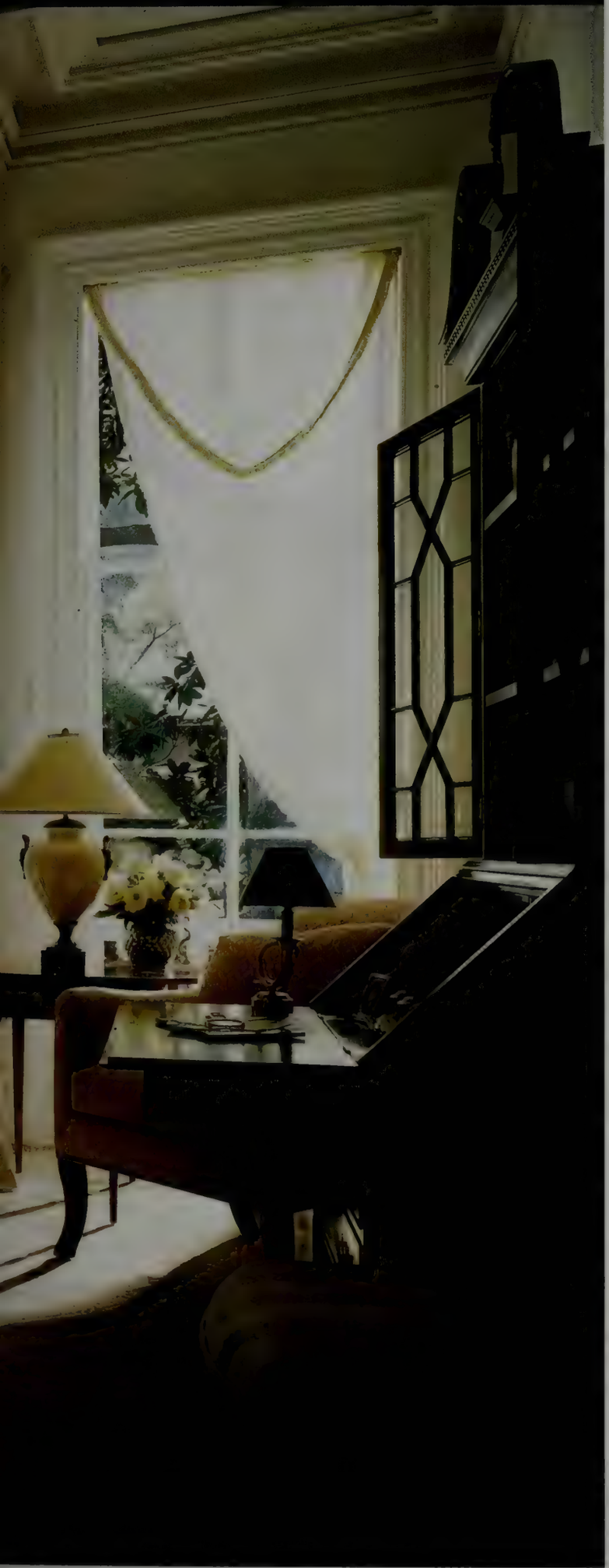
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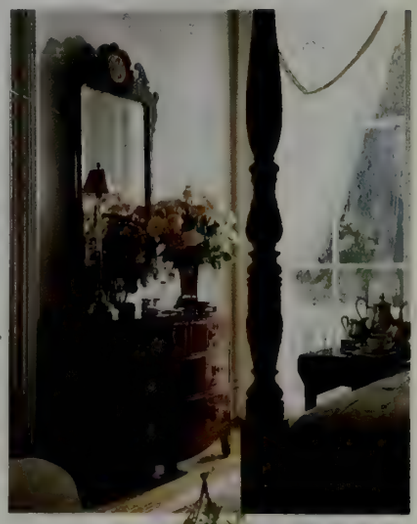

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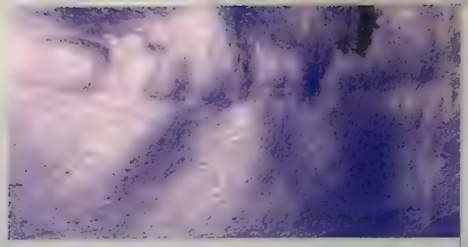
We can romanticize; but the fact is, the 18th-century was no dream. No thermostat to turn up the heat; no snappy sedan to zip you to the supermarket. No supermarket to zip to. And talk about sanitation. Well. No thanks, we'll take the 20th; at least for the moment. With a few exceptions. This bedroom, for one; from the Aston Court Collection by Henredon. All of the grace...the poetry...the breathtaking beauty of 18th-century design, without the rough edges of 18th-century living. The mahogany bed, for example, is absolutely magnificent. Perfectly scaled; painstakingly turned and carved with the kind of dedication to detail for which Henredon has become known. And which you can see exemplified in everything that bears the Henredon name. In every style, from contemplative 18th-century to high-powered polyester contemporary. So while we are seldom overcome by nostalgia for what might never have been, we certainly have an all-consuming need to pursue perfection, in the here-and-now; the best of all possible worlds. Carpe diem.

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COVER: The open-air living and dining pavilions of a Fiji residence overlook the Koro Sea in the South Pacific. Architecture by Geoffrey Bawa. Interior design by Linda Garland. Photography by Larry Dale Gordon. See page 80.

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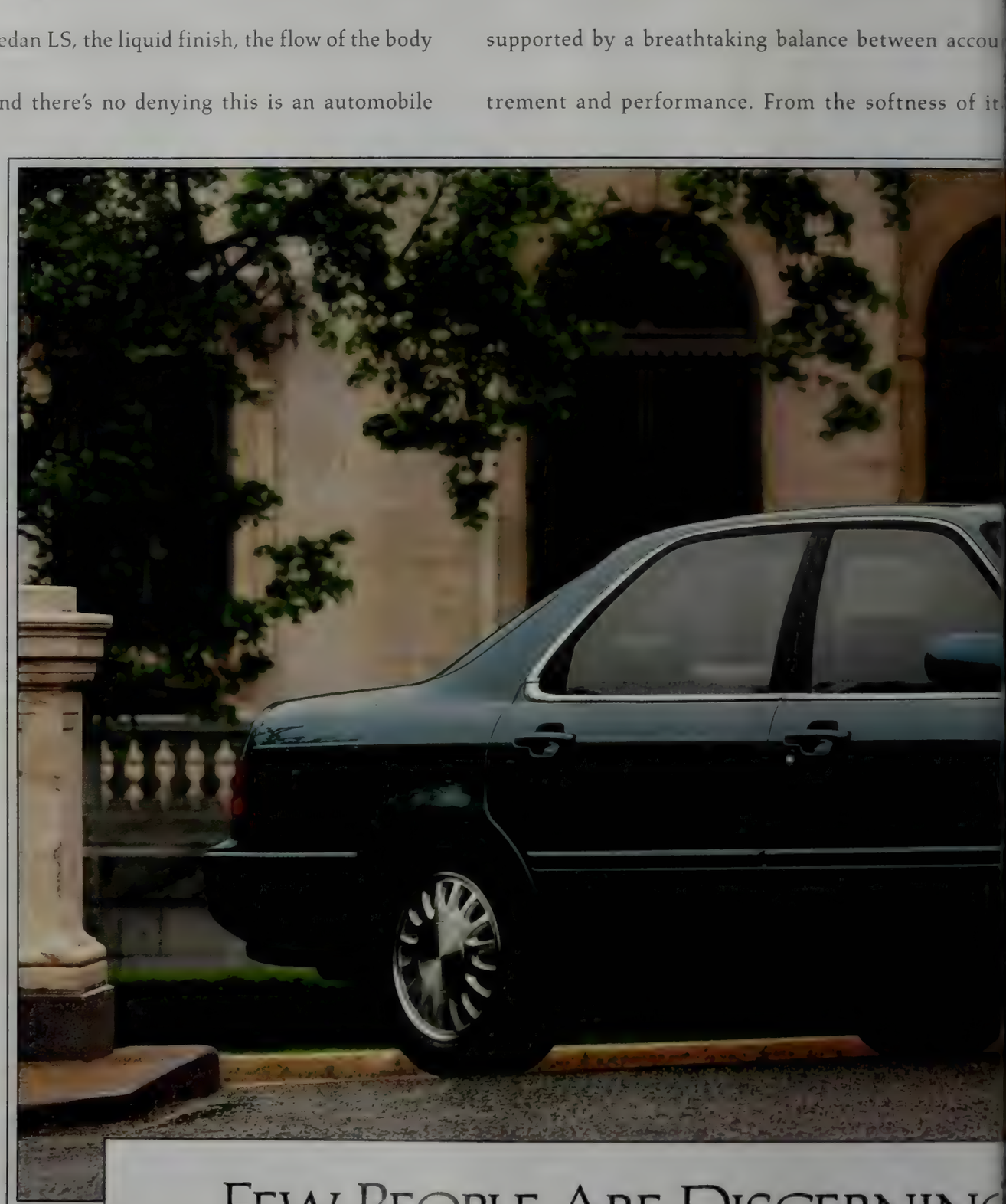
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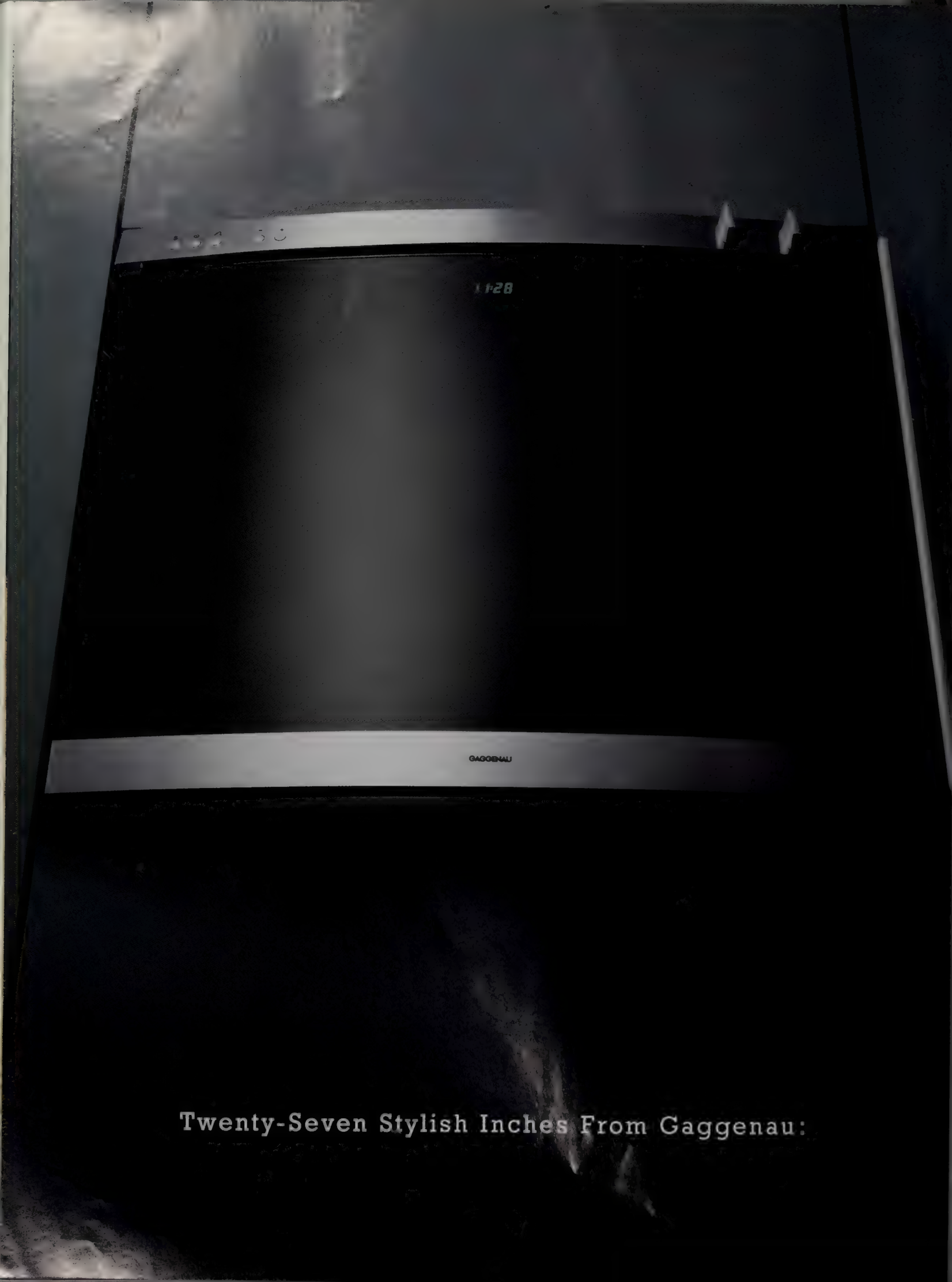
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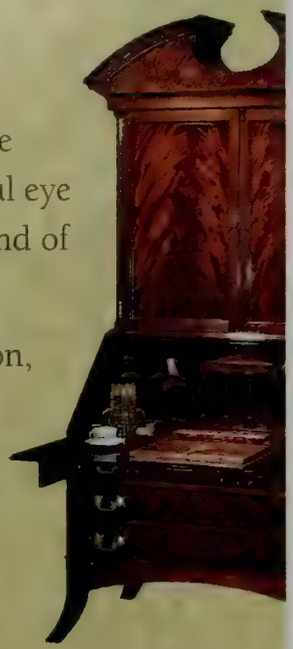
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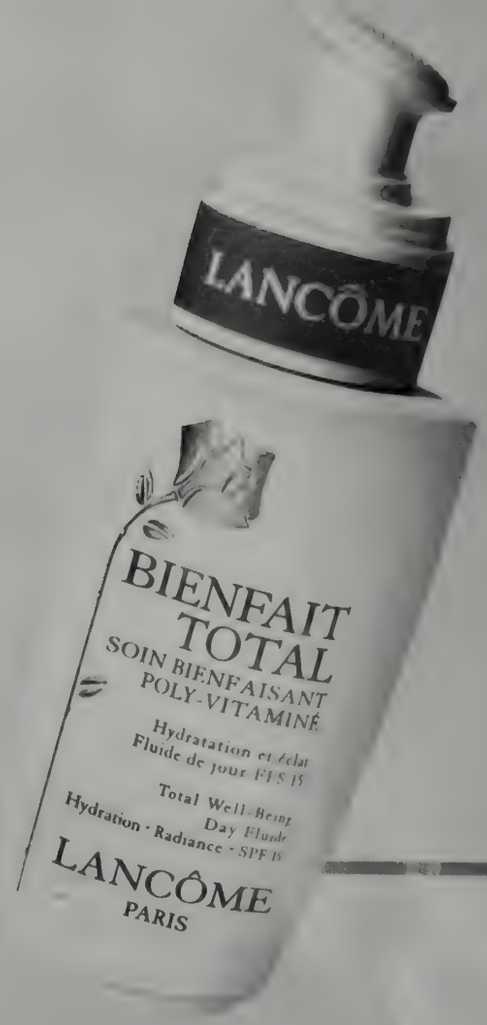
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
6300 Wilshire Boulevard, Los Angeles, California 90048.

The article by Maya Angelou (Guest Speaker) in your May 1994 issue was great. The theme she was sharing with your readers was that everyone has a security blanket. As we get older, the ability to face ourselves, with all our triumphs and faults, and to continue to find zest for life, is one of the blessings most of us take for granted.

Marvin Wooden
New Orleans, Louisiana

On behalf of those of us who value beautiful things—and that includes your magazine—kudos to you for your article on Winona Ryder (Visits, May). It's nice to see younger people with great style and grace—and an appreciation for designer Kevin Haley's efforts. I shall continue to lust after most of the houses and look to you for inspiration!

Diane L. Rutgers
Aspen, Colorado

As a student majoring in architecture at Auburn University, I particularly appreciated your article "Rural Revisited" (May) by Paul Goldberger. Michael Graves's whimsical renovation is a simple yet brilliant solution to his clients' dreams.

Kevin Miller
Auburn, Alabama

I've been a railroad buff all my life, and I was thrilled to see the article in your magazine about Isaac Tigrett's 1928 carriage ("Riding the Rails Aboard Car 50," May). In its own quirky way, it's a marvelous homage to the history of the American rails. I'm especially impressed with his ability to gather pieces from all over the world, and in the process achieve both richness and unity. I rode in a private car myself when I was a boy, but I think Tigrett has surpassed even my most fondly held memories.

Sydney W. Phillips
Columbus, Ohio

I read with great interest the May issue of *Architectural Digest*. While serving in the United States Army during World War II in Europe, I passed the Château de Saran of the present Count and Countess Frédéric Chandon de Briailles ("The House of Moët and Chandon"). Needless to say, I did not enter it but admired from afar what I thought was a very fitting home to champagne. In your article you state that Queen Victoria made her imperial visit, followed by Czar Alexander I. May I point out that Czar Alexander I died in 1825, and Victoria did not become queen until 1837.

James J. Christensen
Kentwood, Michigan

Here I am halfway up a coconut tree with my phone and fax in a state of semishock! To date I have received three hundred letters from all over the world from people who were generous enough to put pen to paper and send me words of encouragement to continue my work with bamboo for the environment ("Carving Out a Niche on Bali," March 1994). I have had immense pleasure reading the assortment of cards and letters from Africa, Argentina, France, Ireland and the Dominican Republic, not to mention every corner of the United States. What I sense from these letters is an overwhelming feeling of hope that this miracle plant can help in so many different ways.

Linda Garland
Ubud, Bali, Indonesia

Your magazine is so wonderful it's hard to find fault. However, there is something that has bothered me for years. You often refer to the exterior architecture of a residence but rarely show it. I ache to see long shots of the houses and wish you'd feature them much more often.

Larry Colburn
Los Angeles, California

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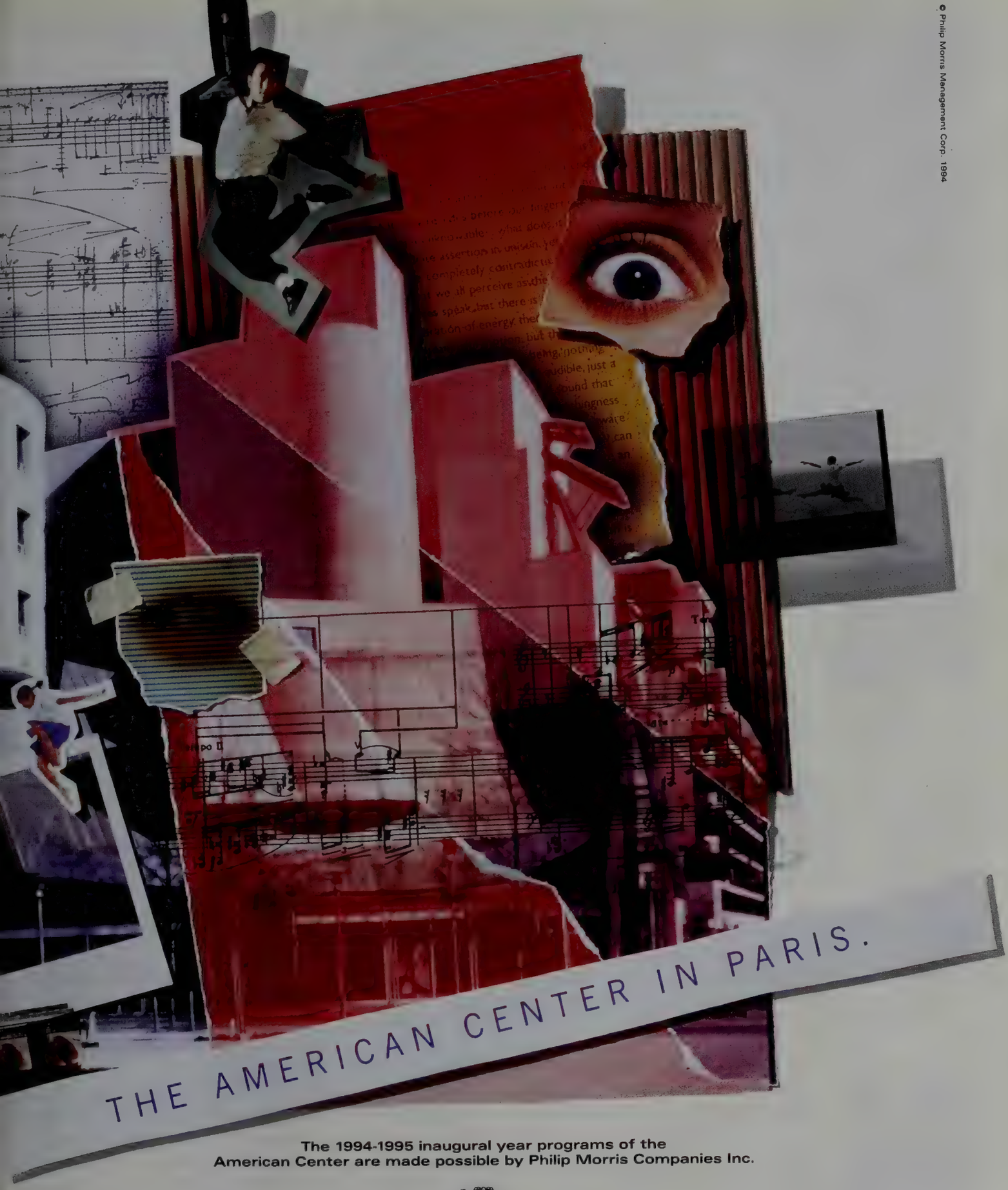
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Perhaps architect Frank Gehry describes his creation best: "The program of the American Center is charged and intense. The building has to say what's in it." Indeed, what's here is a striking program of film, music, dance and visual arts. Not to mention theaters, classrooms, even residences for visiting artists and academics. Typical? Never. Innovative? Always. It's a European home for the exchange of ideas and perspectives. In short, the world's body of artistic expression can now be found under one roof. Several roofs, actually.



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PEOPLE ARE THE ISSUE


JIM MCHUGH

Fashion designers dress the world with their imaginations. Next month, we take a look inside the private worlds that the international stars of fashion have imagined for themselves. Among those we'll visit are Donna Karan, Hubert de Givenchy, Nicole Miller, Claude Montana and Sonia Rykiel. We'll also present vintage photography of the residences of such fashion legends as Christian Dior, Elsa Schiaparelli, Cristóbal Balenciaga and Jacques Fath. The diverse interiors in this special issue are marked by the vivid styles and personalities that inform the designers' fashion creations. And we've brought in writers such as Carrie Donovan, Suzy Menkes, Edmund White, G. Y. Dryansky, Hal Rubenstein, Annette Tapert, Judith Thurman, Caroline Rennolds Milbank and Georgina Howell to give each story the proper spin. All in all, we think of the October issue as a stunning fall collection.

Paige Rense *Editor-in-Chief*


LARRY DALE GORDON

Linda Garland
Geoffrey Bawa

This Side of Paradise

Although Sri Lankan architect Geoffrey Bawa and Bali-based designer Linda Garland have never met, they've worked on several projects together. *Romantic* and *mystical* are words that each uses to describe their collaboration for a couple in Fiji—a traditional Balinese-Fijian series of structures on a promontory above the Koro Sea. "We knew the owner of the island, David Gilmour, and we came out to spend a three-week holiday," explains the wife. Having dreamed of owning their own island someday, they jumped at Gilmour's offer to sell a piece of his, a "slice of paradise without the headaches," the husband says. "It's isolated, but we have a very workable connection with the outside world," adds the wife. "We fax the main island to have groceries flown over, and anytime we want company, we walk down to the Wakaya Club for dinner." The island also attracts celebrities in search of retreat: Bill Gates spent his honeymoon there, and Michelle Pfeiffer and her family were recent guests. *See page 80.*


ALAN WEINTRAUB

Daniel Solomon
Beverly J. Ornstein

Architecture: Daniel Solomon

"It has a somewhat schizophrenic nature," Daniel Solomon says of his San Francisco architectural practice. "Single-family residences represent one part of what we do, while the other focus, urban design and planning, forms the framework." Solomon, a professor of architecture at the University of California, Berkeley, speaks of the "tension" between private and public environments. "Elements valuable to individual life—artifacts, security and automobiles—can be detrimental to townscapes and communities. You can't effectively deal with either unless you understand both sides of the equation." The Marin County residence he designed for Beverly J. Ornstein and her husband is, he says, "set in a remarkable piece of landscape." He's now planning fifty units of low-income housing for San Francisco's Mission District. "The other end of the spectrum," this project, like the Ornstein house, was "conceived in relation to its site, conceived to help the residents feel located in the world." *See page 92.*


KARI HAAVISTO

Ralph and
Suzanne Roberts

American Beauty in Pennsylvania

Suzanne and Ralph J. Roberts's reproduction of an eighteenth-century farm in Pennsylvania proves that the authenticity of the whole is often revealed in the details. "I could visualize what the place was going to look like," says Suzanne Roberts, "the beam ceilings, the random-width-plank floors, the walk-in fireplace. We looked hard to find the right people to do the work." Though the project lasted about five years, the couple made the best of the time they took supervising construction, as Ralph Roberts, the chairman of Comcast, one of the largest cable companies in the United States, recalls. "In summer, Suzanne and I spent many a weekend living in a tent near the site in a meadow beside one of our streams," he notes. "On winter weekends we rented a trailer—decorated by Suzanne—where we enjoyed candlelit suppers." *See page 100.*

continued on page 24



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HARRY LANGDON

Donna Livingston

September Song for Aspen

"Interior design is a delicate balance between your own vision, your client's and the requirements of the architecture," says Los Angeles–based Donna Livingston. And, she admits, a background in social work and psychology has helped her enormously. "You have to adapt to people, to listen, to interpret what clients are really trying to say." But as for her selection to work on John Silberman's Aspen retreat, it all came down to Livingston's design. Having neither met her client nor seen his Chicago residence when she prepared her presentation, Livingston had "no preconceived notions," she says. "He simply asked me to look at the house and let my imagination travel." When their ideas did clash—as when the designer wanted to replace some glass doors in the living room with a stone fireplace—"John would say, 'Go ahead, ruin my house.' " The fireplace prevailed, and, Livingston reports, the client is delighted. "The rewards are different from those of social work: Now I get to see the results much more quickly!" *See page 112.*


DURSTON SAYLOR DURSTON SAYLOR

Jed Johnson
Alan Wanzenberg

Vermont Craftsmanship

"My work needs decoration and Jed's needs solid architecture behind it," says architect Alan Wanzenberg, explaining why, in 1980, he and his partner, designer Jed Johnson, decided to join forces. Both were familiar with the cross-disciplinary process: Wanzenberg, a veteran of I. M. Pei and Partners, had worked early on with Parish-Hadley, and Johnson had collaborated with Cesar Pelli. "We each believed that the work shouldn't stop where our individual involvement ends," Wanzenberg says. "In our office we argue the design merits and issues of every project, deciding what should take the lead position—the architecture or the decoration. But we won't force-fit a situation. You can go crazy trying to get the architecture where it should be, when what the client really wants is wonderful upholstery." "Yet to us the architecture and decorating are a piece," adds Johnson. If the room is not "architecturally strong," he says, "you can put all the best furniture in it and it still won't look right." *See page 120.*


DURSTON SAYLOR DURSTON SAYLOR

Robert Denning
Marlene Hays

Manhattan Grand Luxe

"I've always done the same kind of design—a combination of rich fabrics and my signature lampshades with fringe," says Robert Denning of the firm Denning & Fourcade, who reworked Spencer and Marlene Hays's Manhattan apartment. "My clients identify with my work and will have nothing else. Years later they will come back to me and say, 'Only you know how to make the lampshades I want.' I line them with a variation of either pink, rose or a bright yellow to cast a certain glow. Too often lighting can be harsh and antiseptic. It's attention to details that makes a design. For example, many people don't understand transparency. They fashion heavy English-style draperies that totally block a window. I prefer using lighter fabrics to create draperies that look like the wind blew them there and they just gently settled into the room." *See page 126.*


DERRY MOORE

Nancy Pierrepont

Georgetown Doyenne

"The owners bought quite a bit of property to make the residence into what it is now," says Nancy Pierrepont of a Federal-style house "smack on the street" in Georgetown. The previous owner, Congresswoman Ruth McCormick, had converted several houses into one, and with assistance from Pierrepont's mother, designer Margaret Weller, the current owners continued the expansion as the family grew. Pierrepont's role for the past eleven years has principally been one of "rearranging," she says. "There were seven children, and now that they're grown, there's a lot of furniture going out. Pieces are given away, and so you change." A large breakfront—"like something you'd see in the White House," says Pierrepont—was removed from the parlor and given to one son. "That opened up a new way of using the room," she says. One aspect that has changed very little is the fabrics—much of the chintz on the upholstered furniture has been there for more than thirty-five years. The secret's in the quilting, Pierrepont believes. *See page 134.*


JOHN DE SESSO

Jackie and
David Allswang

Bay Area Bungalow

When David and Jackie Allswang moved into their 1907 Craftsman bungalow in Oakland, California, twenty-five years ago, they didn't know anything about the Arts and Crafts Movement. Now David Allswang annually attends an Arts and Crafts conference in Asheville, North Carolina. He points out that in many Arts and Crafts houses—including his foremost inspiration, Greene and Greene's Gamble House in Pasadena—the architects did all the detailing, rugs and light fixtures. Although David Allswang didn't start collecting when everything "was still dirt cheap," he nonetheless has had some lucky finds. A set of 1920s Royal Doulton plates with a poppy motif had been placed in a china cabinet that someone was selling in an antiques shop, just to show how ceramics would complement the piece. He turned down the cabinet but snapped up the display plates, to the surprise of the sellers. *See page 148.* □


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MICHAEL WEBB'S latest books are *Architects House Themselves: Breaking New Ground* and *Architects Guide to Los Angeles*.



MARIO BUATTA'S BEST BETS FOR ART AND ANTIQUES

By Jeffrey Simpson

Following the vast national celebration of the centennial of the American republic in 1876, there came to be a vogue for everything Colonial and early American in the decorative arts. Pushed aside was the Victorian fascination with the other revival styles that nineteenth-century technology could produce: Gothic Revival side chairs fit for an abbey and Belter Rococo revival settees tortured into ellipses and ogees gave way to Windsor chairs and Chippendale clocks, Hadley chests and inglenooks with settles. Even spinning wheels reappeared, long superseded for use but just right to give a fireplace that hint of ancestral provenance.

Connecticut became one of the most popular places for searching out American antiques and models for reproduction. The pastoral New England state, with its village greens bordered by white clapboard houses, offered purchasable history within easy reach of New York and Boston. Great discoveries could be made in what New York decorator Mario Buatta calls "a pleasant day's outing."

Buatta, for thirty years one of America's most well-known traditional de-

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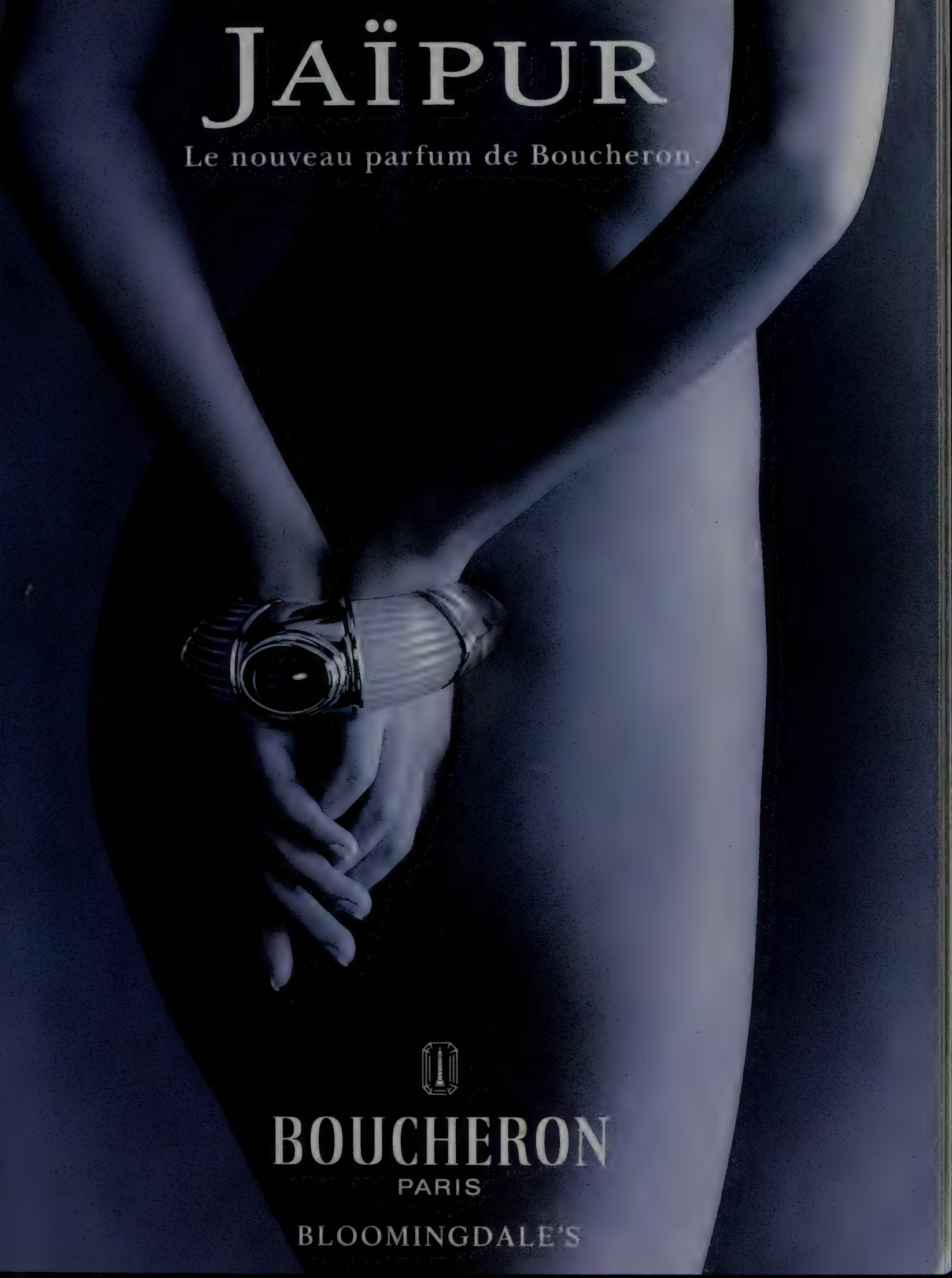
PHOTOGRAPHY GEORGE OBREMSKI



"Seeing antiques in a country setting is so enticing," says interior designer Mario Buatta of shopping in Connecticut. ABOVE: Buatta, left, and Warren Fett study a cast-zinc bull's head—a late-19th-century French butcher shop insignia—in front of the Wilton barn that Fett converted for his antiques business.

LEFT: Buatta examines a pair of gilt candlesticks in Fett's shop. Chinese jars and a French candy box, all 19th century, are displayed on a plank-top table beneath a circa 1820 French chandelier. BELOW: Cut-glass and crystal pieces and an 1860s French terra-cotta monkey are on an 18th-century French commode.




JAÏPUR
Le nouveau parfum de Boucheron.
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MARIO BUATTA'S BEST BETS FOR ART AND ANTIQUES

continued from page 26



George Subkoff, who jokes that he was "one of the first rats to desert the sinking ship of Manhattan," recently relocated his 25-year-old antiques business to Westport. "It was a lifestyle decision," he says. "Connecticut represents a certain healthiness to me." ABOVE: Buatta demonstrates the effectiveness of a Venetian *faux*-crab stool to Subkoff, right, and Robert Webb.

Subkoff carries a varied mixture of period English, American and Continental antiques. "They're sophisticated things," says Buatta. "Not what you'd expect to find out in the country." BELOW: A detail of a circa 1815 New York center table shows a carved dolphin foot. RIGHT: The Anglo-Indian box on an English stand is "very rare," Subkoff points out.



signers, recently took a trip through Connecticut in a ramble that was, admittedly, more than one pleasant day's outing, to visit some of the places where he has often done business.

The first stop for Buatta was just over the state line at Wilton, where dealer Warren Fett's old gray barn in the center of twenty-three acres is stocked with English and French country antiques. Fett, a former New Yorker, is a particularly good dealer to know because of the "freshness" of his inventory, says Buatta. "The great thing is that new shipments are constantly coming from England and France," he notes. "Warren has a marvelous eye, and a lot of city clients regularly make the trip up to see him."

When Fett first bought the property it had a stone garage and a guesthouse, which he lived in for a time.



"He's a dealer's dealer who never shows you 'just any old thing.' "

continued on page 32

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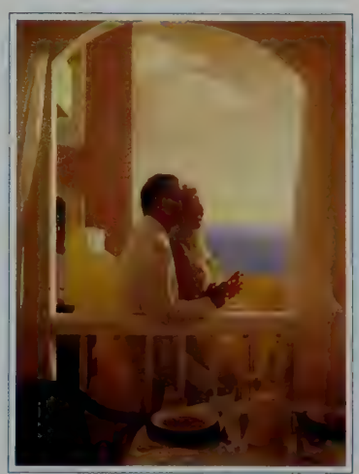
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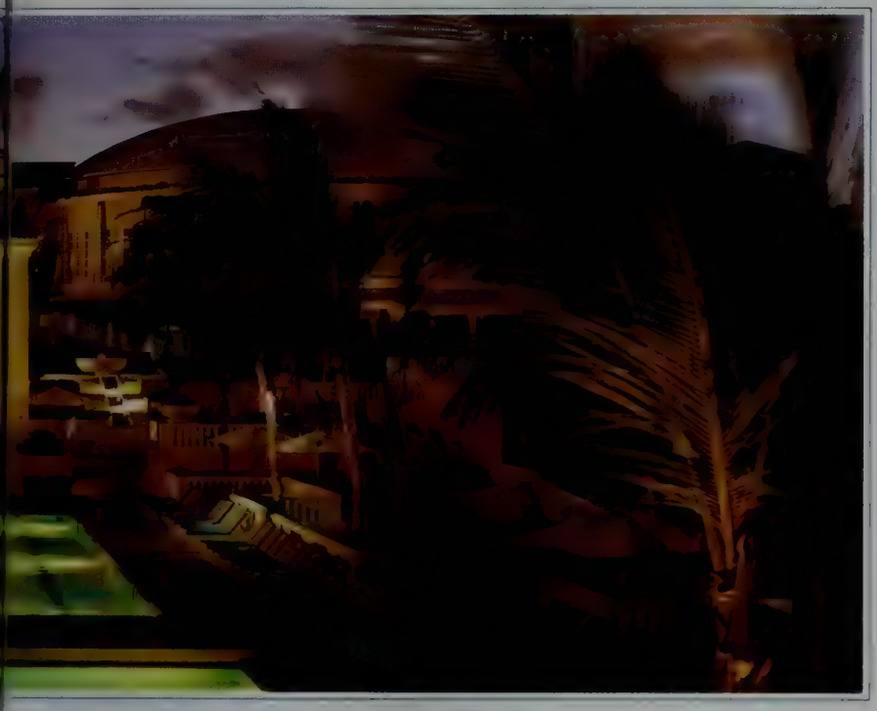
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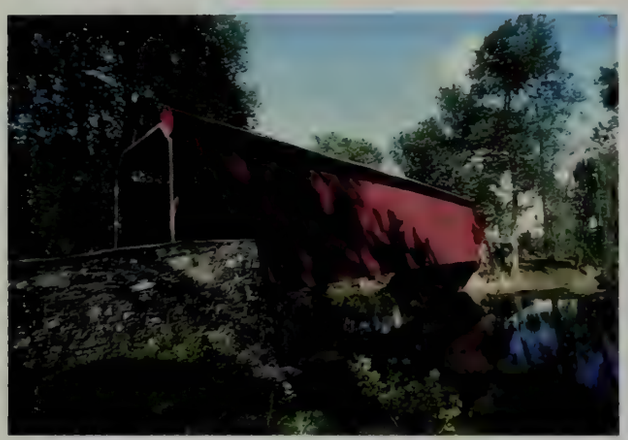
MARIO BUATTA'S BEST BETS FOR ART AND ANTIQUES
continued from page 28

He subsequently found a weathered gray barn nearby and, by taking the structure completely apart and then reconstructing it on his site, created a home for himself and his antiques. (He built a pumpkin-colored wood barn for cars.) Fett also has a smaller shop in New Canaan because "people in Connecticut are funny," he says. "If they live in Greenwich, they shop in Greenwich; if they live in Wilton, they shop in Wilton. People coming from twenty miles away think they've made a wonderful discovery when they turn into my drive."

An 1860s French terra-cotta monkey is evidence of Fett's fondness for antique representations of animals. From the monkey to the horse's head over the barn door (which once graced a French horsemeat butcher shop), there are carved and painted furry folk everywhere. "A friend once said that there were so many statues of horses around here he kept looking for the manure," laughs Fett, who also has a credo that he will buy "anything pertaining to animals or that will make you smile."

Moving toward the shore to Westport, Buatta made one of his fre-





ABOVE: Madison clock dealer Kirtland Crump holds a circa 1890 French carriage clock and case for Buatta, who stands beside a mid-1800s Howard & Davis tower clock movement.

RIGHT: One of Crump's prized pieces is a pillar-and-scroll clock, which was made in Connecticut in the 1820s. A village scene is painted on the glass panel.

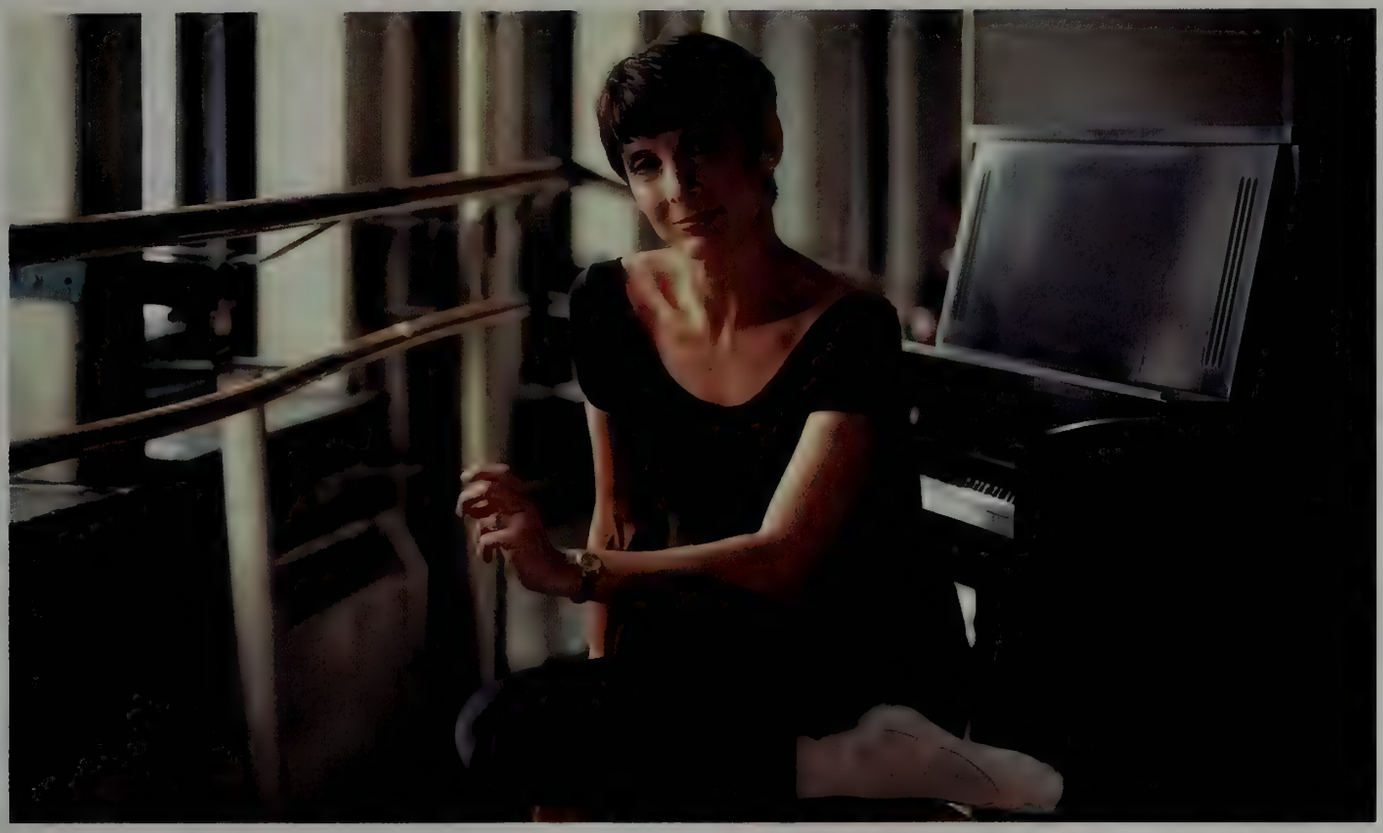
"The Connecticut countryside is quite beautiful," Buatta says, "much as it was in the eighteenth century." LEFT: One of three covered bridges in the state.



BELOW: When dealer Amos Shepard moved his Manhattan shop to East Haddam, "I was afraid that decorators wouldn't come up to see me," he admits. "His eye is incredible," says Buatta of Shepard, who directs him to a Portuguese candelabrum.



continued on page 36



"No matter what I'm dancing, I always rely on the power of the music." *Cynthia Gregory*

Whenever Cynthia Gregory performs, magic takes place. As *Dance Magazine* noted, "Cynthia is an artist. She disturbs the molecules. From the moment she enters, you know there's a star on stage. She makes you watch her."

Cynthia has her own way of describing her performing experience. "Something happens to me when I go on stage," she says. "It's exhilarating being there with all the beautiful costumes, the sets, and the audience. That's when ballet comes alive for me."

Then, of course, there's the music. "When I approach a performance, I start out by re-playing passages on the piano because, for me, music is the essence of the ballet. I'm not someone who can concentrate solely on the mechanics of a dance. So when I perform, I just listen to the orchestra and let myself go."

Gregory says her love of music stems from one of her first ballet teachers. "Instead of the usual tinkly music one plays for children, she'd give us powerful things like Bach, Scarlatti, and Beethoven. That's how I learned to feel the music, to make it an integral part of my dance.

"The years I've devoted to ballet have given me a deep appreciation of extraordinary performance and grace," Cynthia notes. "In fact, they're the same qualities I've come to love in my Rolex."

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MARIO BUATTA'S BEST BETS FOR ART AND ANTIQUES

continued from page 32

quent calls on third-generation dealer George Subkoff, who had a shop in Manhattan for twenty-five years. Subkoff, whose shop is now located on the site of a hundred-year-old mill not far from his Colonial Revival house, is a favorite of Buatta's. "He's a dealer's dealer who never shows you 'just any old thing,' " says the designer. "Everything here is special."

Although Buatta thinks of Subkoff as "grand and citified" rather than a dealer in country pieces (Subkoff more matter-of-factly says he has "an eclectic mixture of English, Continental and American furniture from the late seventeenth century to the second quarter of the nineteenth"), some of his antiques almost defy classification. An example is a piece of so-called fantasy furniture made in the 1870s by the French company Pauley et Cie, which produced "grotto chairs"—*faux*-seashell chairs—for use, of course, in one's grotto. Displayed near it is a stool or small table that seems to be fashioned from the petrified shell and legs of a giant crab. Many of Subkoff's more important antiques also evince the liveliness of his eye, and designers such as Thomas Britt, Albert Hadley and Jed Johnson regularly beat a path to his door.



Farther along the shore of the Sound is the village of Madison, with its steepled meetinghouse and clapboard saltbox houses hidden behind clustering lilacs. Kirtland Crump's shop is in an 1855 Colonial-style house on Boston Post Road. Crump restores and makes clocks, as might be expected of someone with the title "Craft Member of the British Horological Institute," and the place ticks and bongs with the sounds of dozens of antique clocks. Crump learned his skills in Nottinghamshire, England, after developing an interest in timepieces in his native United States. He first settled in the nearby town of Guilford, and he has been in Madison since 1981. Both locations seem right to him because, as he points out, Connecticut was the capital of the clock world in the nineteenth century ("Bristol was the Detroit of clock making"). Many of Crump's clocks are older and finer—most are handmade—than the nineteenth-century factory-produced Connecticut pieces. Still, he is proud to be carrying on a state tradition.

One of the joys of shopping in Con-



ABOVE: Buatta makes frequent excursions to the small towns of Connecticut, such as Essex. "It's well worth it," he says. "In a weekend you could furnish an entire house."

ABOVE: "He's a collector himself," says Buatta of Francis Bealey, who, with his partner, Fenton Brown, deals in American furniture from 1790 to 1820 in an Essex gallery. "They have a great knowledge of the history of things."

RIGHT: Fenton Brown, left, talks trade with Buatta and Webb before Dorothea Litzinger's 1920s oil *Birches* at Francis Bealey. BELOW: Buatta inspects a circa 1800 spade-foot table in the shop.





continued on page 38



"La Monstrua" by Juan Carreño De Miranda. El Prado Museum.

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MARIO BUATTA'S BEST BETS FOR ART AND ANTIQUES

continued from page 36

necticut is its manageable size—it is possible to see a wide variety of shops in just a few excursions. There are also, Buatta observes, "antiques shows almost every weekend from the spring to the fall, ranging from big to small." With such events as the Farmington show, held in June in an enormous open field near that central Connecticut town, and the Old Lyme Antiques Show in autumn, "you can catch up with thirty, forty, fifty dealers." As Buatta allows, "Even I can't visit that many shops in a weekend."

Connecticut dealers Lee Hanes and his wife, Joyce Ruskin Hanes (their business is Hanes & Ruskin), work only at antiques shows. "Shows are our best venue because of the intense activity," explains Lee Hanes. "With a shop you could sit for days and see nobody; a show happens for three days following the preview, and even the browsers are informed amateurs." Buatta has found several unusual objects at the Haneses' booths over the years. A cast-iron horse made in around 1900 ("for a child to ride") and a unique early-nineteenth-century set of silhouettes of white paper pasted on black silk (instead of the more common paper) are especially memorable.

"A good show vastly expands shopping possibilities," Buatta notes. According to the Haneses, who go as far

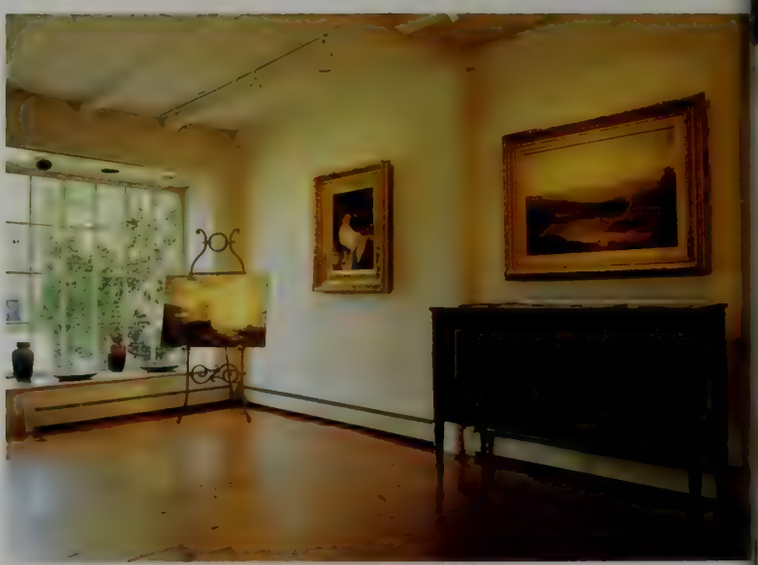
continued on page 40



"My inventory and interests reflect a fairly eclectic taste," says Jeffrey Cooley. LEFT: The Cooley Gallery, located in Old Lyme, specializes in American paintings from the 1890s to the 1930s.

"You feel as if you're in someone's house," notes Buatta of the setting for Jeffrey Cooley's business. "It tends to make the pieces seem more real." BELOW: Samuel Colman's 1855 *Picnic in the White Mountains* hangs above the circa 1820 American sideboard.





"My clients range from young couples to serious collectors to small museums," says Cooley. ABOVE: He and Buatta discuss Joseph Lindon Smith's 1911 *Portrait of Miss Molly Coolidge.*

RIGHT: A circa 1890 Julius L. Stewart painting rests on a 19th-century French settee. Above it, Abbott Fuller Graves's 1893 *Making Things Shine* is an early Realist work by the artist before he developed his style as an Impressionist.



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with thoughts to share,

questions to ask,

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in which to ponder the future.



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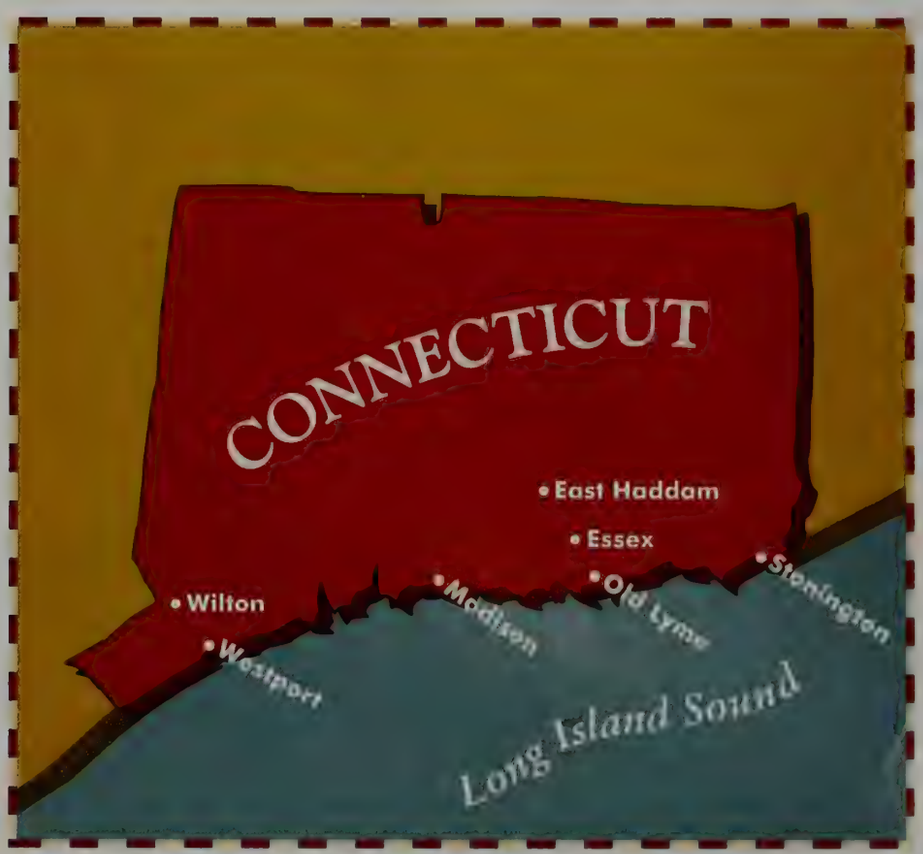
continued from page 38



"Because dealers bring their best and most interesting things to Connecticut's various antiques shows, the shows should be on any shopper's agenda," observes Buatta. ABOVE: At the Old Lyme Antiques Show, Buatta admires an 18th-century creamware coffeepot with Joyce Ruskin Hanes near the Hanes & Ruskin booth. "We only sell at shows," she says. "They allow us to come face-to-face with collectors in an intense period of time."

west as Chicago and as far south as Florida to display their wares, some of the best shows are in Connecticut. These include the Old Lyme show, the Southport/Westport show, which is held at the Hunt Club in April, the Hartford Antiques Show in March and October, and the Marilyn Gould show in Wilton, which takes place in June, September and December.

Among the rewards of attending shows is meeting other people with similar interests. For Buatta, private dealer Amos Shepard represents the perfect match to his precise needs. Shepard, who for many years had an antiques business on New York's East Sixtieth Street—with clients such as Billy Baldwin, who valued his expertise in light fixtures—relocated some twenty years ago to Connecticut. He made a 1795 clapboard house in



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3. Kirtland H. Crump
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Madison
203/245-7573
Antique clocks and American furniture

4. Amos Shepard
29 Olmstead Road
East Haddam
203/873-8544
Antique light fixtures

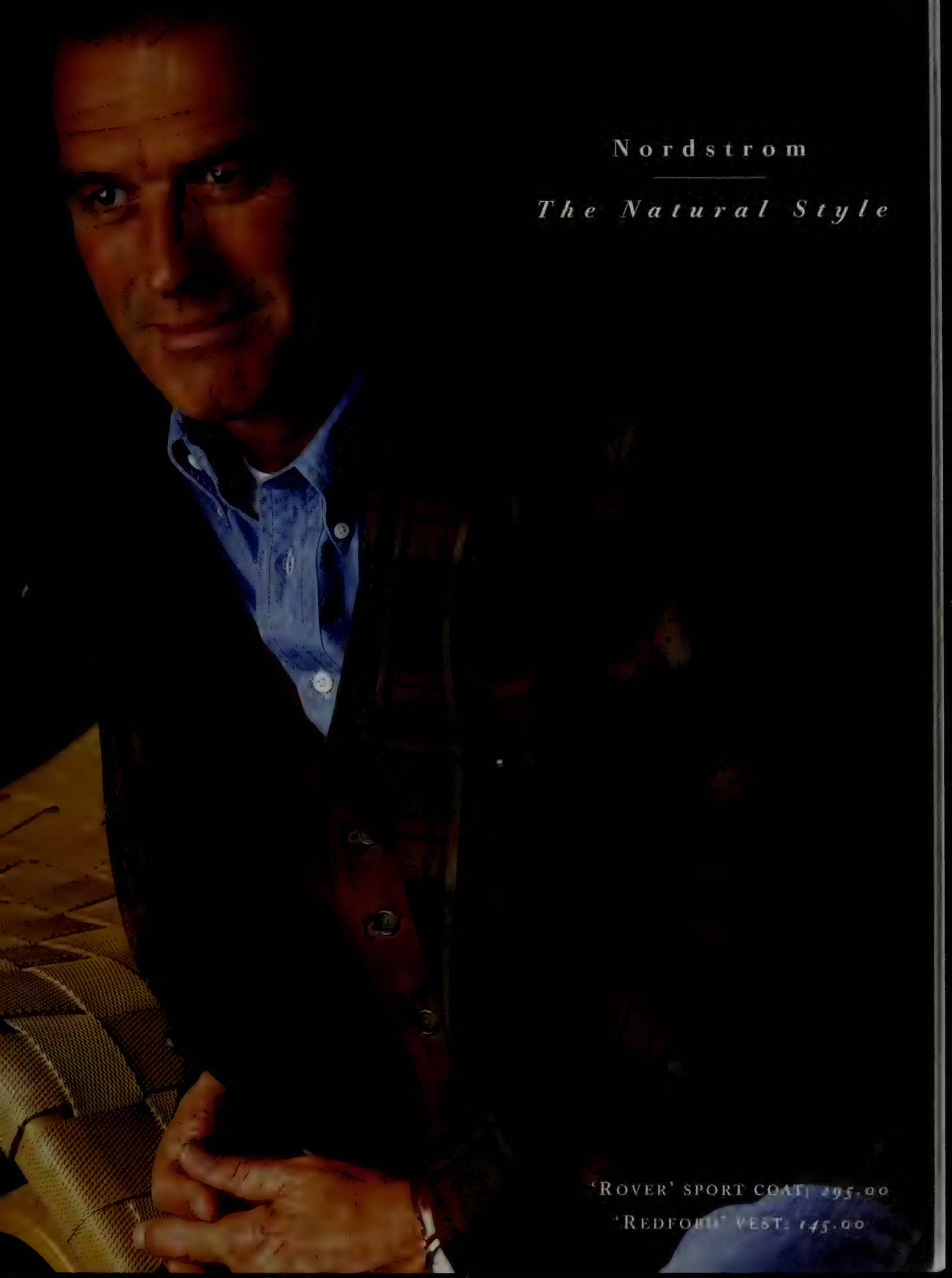
5. Francis Bealey American Arts
3 South Main Stre
Essex
203/767-0220
American antiques, paintings and decorative arts

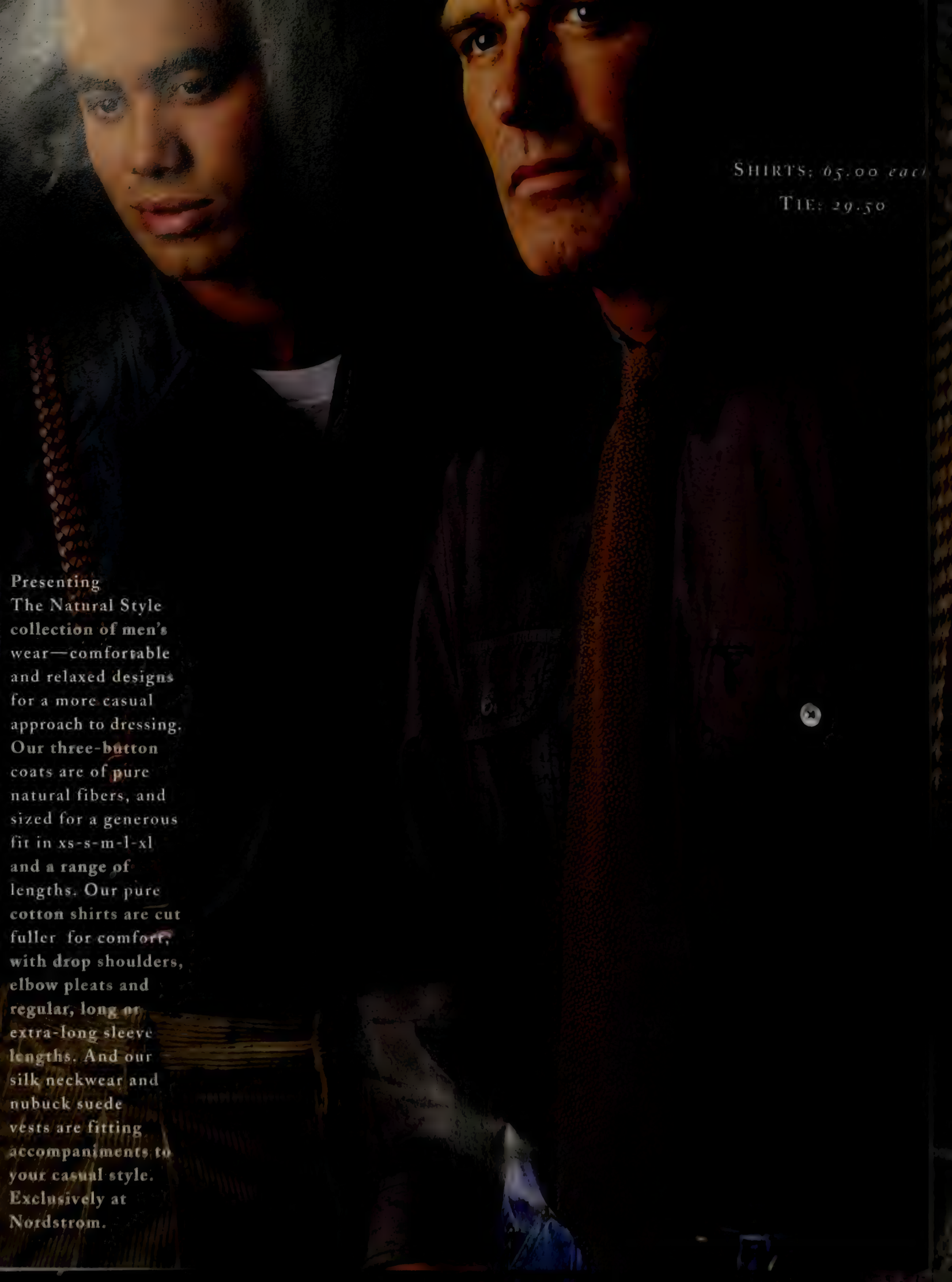
6. The Cooley Galle
25 Lyme Street
Old Lyme
203/434-8807
American paintings from the 1890s to the 1930s

7. Marguerite Riord
8 Pearl Street
Stonington
203/535-2511
New England antiq furnishings and wo of art

8. Hanes & Ruskin
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By appointment onl

continued on page 42


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Color Lithograph, 1994



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Acrylic on paper, © Peter Max, 1994

AUGUST/SEPTEMBER AUCTIONS*

*Partial listing–please phone for complete listing of August/September auctions.

rlington, Texas 2 Sessions-Sun 1:30 pm & 7:00 pm
rlington Marriott Aug 21
lbert Scaglione State Licensed Auctioneer #7984

tlanta, Georgia Sat 8pm/Sun 3pm
W Marriott at Lenox Sept 3-4
lorris Shapiro State Licensed Auctioneer #NR1229
ark West Gallery Auction Company #NRCO-1230
ity Business License #019899LGB

ustin, Texas Sat 8pm/Sun 3pm
touffer's Austin Hotel Aug 20-21
lbert Scaglione State Licensed Auctioneer #7984

irmingham, Alabama Sun 3pm/Mon 8pm
he Wynfrey Sept 11-12
ary Turla State Licensed Auctioneer #A1150
ounty License #002406/002403
ity Business License #4530

hampaign, Illinois Sun 3pm/Mon 8pm
he Chancellor Hotel
. Conference Center Sept 18-19
odd Keene State Licensed Auctioneer

harleston, South Carolina Sat 8pm/Sun 3pm
heraton Inn Charleston Aug 27-28
len Raiigh State Licensed Auctioneer #SCAL2472R
ark West Gallery Auction Firm #SCAL001283F
ity Business License #7078

Charlotte, North Carolina 2 Sessions-Sun 1:30 pm & 7:30 pm
Hyatt Charlotte at Southpark Aug 28
David Teeman State Licensed Auctioneer #5716
Park West Gallery Auction Firm #0875
City Itinerant License #05125-10-017734-4

Chicago, Illinois 2 Sessions–Sun 1:30 pm & 7:30 pm
Hyatt Deerfield Aug 21
Morris Shapiro Licensed Auctioneer

Cincinnati, Ohio 2 Sessions-Sun 1:30 pm & 7:30 pm
The Cincinnati Marriott Aug 28
Gary Turla State Licensed Auctioneer #4719
Park West Gallery Auction Company #471

Fullerton, California Fri 8pm/Sat 8pm
Radisson Suites Fullerton Aug 26-27
Kelly Horngan State Licensed Auctioneer
Park West Gallery Auction Company #C1104

Houston, Texas Sat 8pm/Sun 3pm
Houston Marriott by the Galleria Sept 10-11
Albert Scaglione State Licensed Auctioneer #7984

King of Prussia, Pennsylvania Sun 3pm/Mon 8pm
Stouffers Valley Forge Sept 11-12
David Teeman State Licensed Auctioneer
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Milwaukee, Wisconsin Sun 3pm/Mon 8pm
Sheraton Mayfair Inn Sept 18-19
William Smith Licensed Auctioneer #AU86
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with the Code of Ordinances

Montreal, Quebec Sat 8pm/Sun 3pm
Delta Montreal Sept 3-4
Gary Turla Licensed Auctioneer
Park West Gallery Revenue #10-0928-5705-0001

Parsippany, New Jersey 2 Sessions-Sun 1:30 pm & 7:30 pm
The Parsippany Hilton Aug 28
William Smith Licensed Auctioneer,
City License #93, 81, Fire Permit #93.303

Raleigh, North Carolina Thurs 8pm/Fri 8pm
North Raleigh Hilton Sept 1-2
Gary Turla State Licensed Auctioneer #4069
Park West Gallery State Company #0875

Rochester, New York Fri 8pm/Sat 8pm
Hyatt Regency Rochester Aug 26-27
William Smith Licensed Auctioneer #055

Spokane, Washington Fri 8pm/Sat 8pm
Sheraton Spokane Sept 2-3
Kelly Horngan Licensed Auctioneer

Toronto, Ontario Sat 8pm/Sun 3pm
Chestnut Park Hotel Aug 27-28
Morris Shapiro Licensed Auctioneer

Woodland Hills, California Sat 8pm/Sun 3pm
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MARIO BUATTA'S BEST BETS FOR ART AND ANTIQUES

continued from page 40

East Haddam that is surrounded by six thousand acres of wildlife preserve into his present shop.

Shepard delights in telling stories of coming upon many of the chandeliers in the great Indian maharajas' palaces in the 1950s. "The light fixtures are English—late eighteenth and nineteenth century," he explains. "They were originally taken to India by the English for themselves, but where the English would each typically have one chandelier and some sconces, the Indian princes wanted them by the dozen. When I came along in the 1950s, the great princes' lands had been taken over by the government, and they literally couldn't afford to keep the lights on. So I bought them."

From such judicious purchases over the years, Shepard has supplied the White House, Colonial Williamsburg and the Winterthur Museum, among other prominent sites, with chandeliers. One of his favorite finds was a French chandelier he located in Cooperstown, New York, that had belonged to James Fenimore Cooper. "That," Shepard says with pride, "was acquired by Jackie Kennedy for the White House when she was redecorating it in the early 1960s. It was wonderful to have something with such an important American provenance go home, so to speak."





"Stonington is the perfect place for antiquing," Buatta says. "It's a peaceful little seaside village with a tangible aura of history." ABOVE: A Stonington street is lined with storefronts.

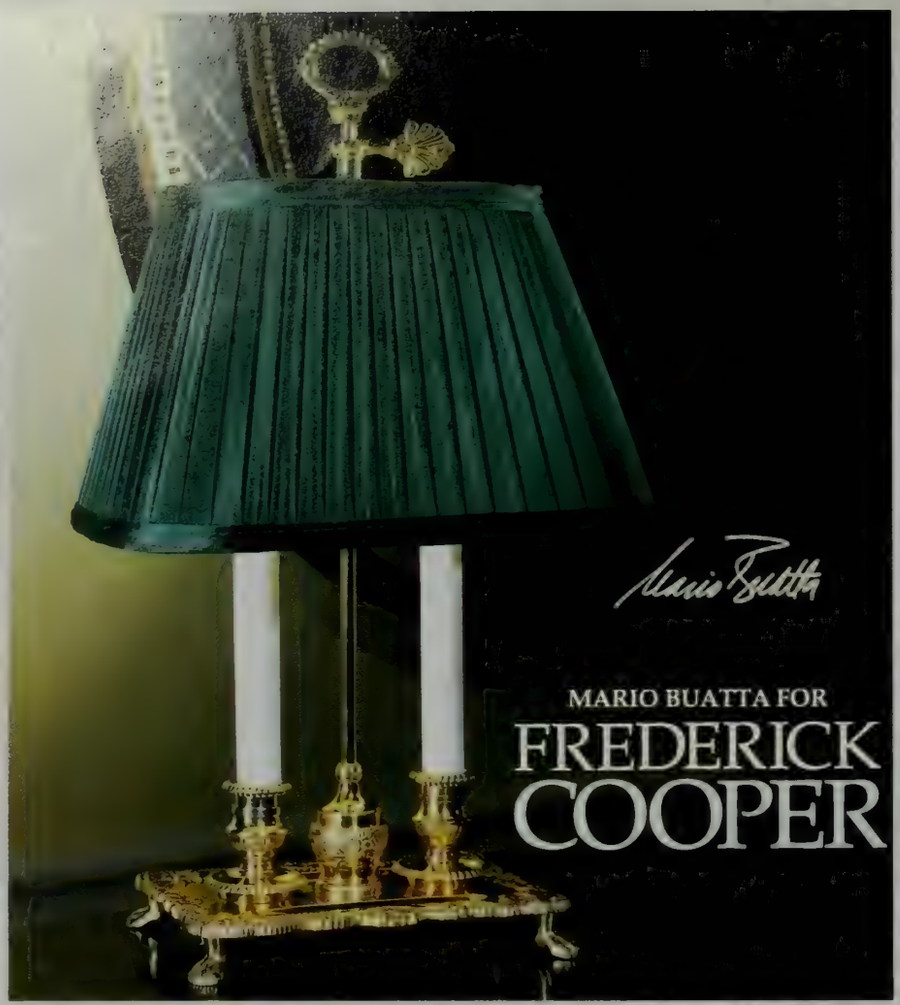
In Connecticut it's possible to see a wide variety of shops in just a few excursions.

"I don't have a sign," says Marguerite Riordan. "Not because I'm elitist, but because basically I am the shop." LEFT: Riordan greets Buatta at her Stonington gallery. BELOW: Inside, Buatta examines a 1775 Chinese Export punch bowl. Against the walls are two flat-topped highboys and a Sheraton sideboard.



continued on page 44


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MARIO BUATTA IN CONNECTICUT

continued from page 42

Down the Connecticut River from East Haddam, about four miles from Long Island Sound, is the village of Essex. There, Francis Bealey and his partner, Fenton Brown, deal in American furniture from 1790 to 1820 and in American Impressionist paintings from the 1880s to the 1920s. "Essex is known around the world as a sailing town," says Bealey, referring to the tradition of yachting and pleasure boating on the Sound. "It's also a town with both an eighteenth-century feeling of Old Connecticut and a continuing historical tradition." That is why, when Bealey left a career in publishing twenty years ago, Essex seemed the perfect place for selling the antiques and paintings he was particularly interested in.

In 1980 the former Essex town library became available for purchase. It had been built in 1897 in the Shingle Style popularized by H. H. Richardson, and it has been cited by Yale architectural historian Vincent Scully as an especially fine example. With the acquisition of the library for their shop and gallery, Bealey and Brown felt that they had the appropriate space to hold their collection. Complemented by the Impressionist paintings and such furniture pieces as a circa 1770 Chippendale-style desk, the Shingle Style library/gallery encapsulates the design hallmarks of the Connecticut shoreline.

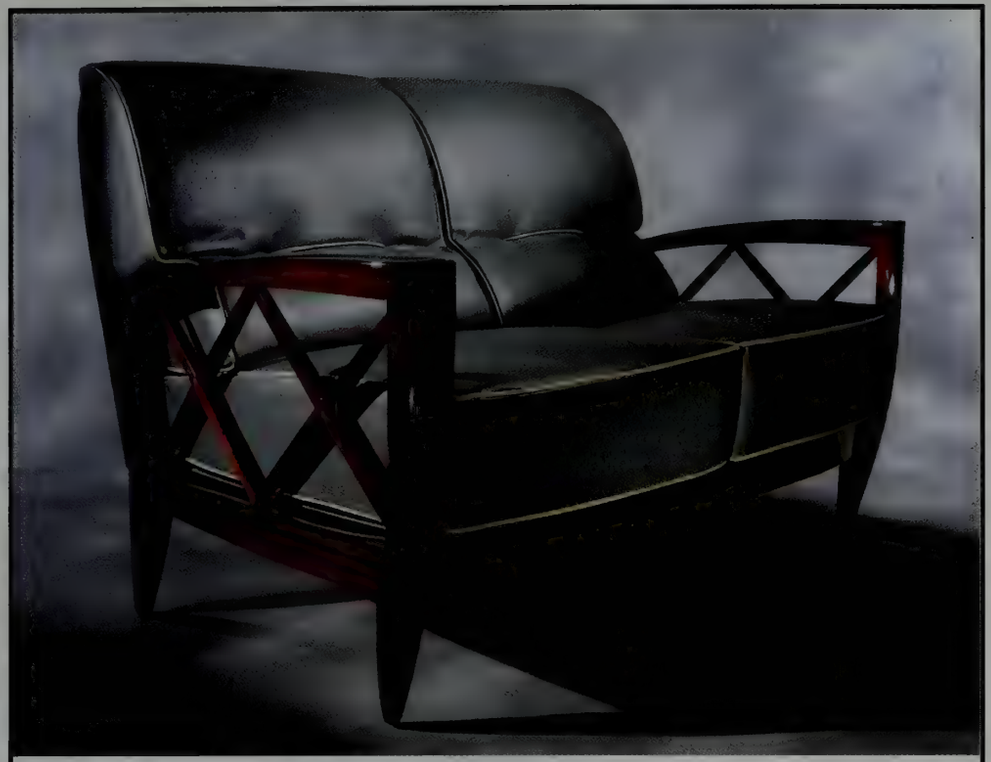
Across the river is Old Lyme, a center of the American Impressionist school of paintings from the 1890s to the 1930s. The Cooley Gallery on the town's main street is owned by Jeffrey Cooley, of whose family Buatta says, "They've been in the business for a thousand years." A slight exaggeration, of course, but Paul Cooley, Jeffrey Cooley's father, was a noted art and antiques dealer who worked out of Connecticut from 1940 to the mid-1970s. He gave his son the training and, as Buatta says, "the sophistication" for continuing in the business.

Cooley concentrates on paintings representative of America at its strongest: Hudson River School and Amer-

ican Impressionist works, and paintings done around the turn of the century by American expatriates in Holland and France.

The Cooley Gallery is currently in a nineteenth-century storefront building. Over the door hangs a copy of the eighteenth-century Italian carving showing two doves beside an urn of flowers that served as Paul Cooley's shop sign. "This area is in the thick of the art and antiques business for people alert to those interests from New York to Boston," Cooley says. "But living here is still very much being in the country, which I like for myself and my family."

One of the most delightful towns on Buatta's far-flung itinerary is Stonington, near the Rhode Island state line. "It's a lovely old fishing village with great appeal to tourists," he says. The emphasis of Marguerite Riordan's gallery in Stonington is on New England pieces. Her "passion," however, is Connecticut antiques, and she features the most elegant of classic Connecticut furniture. Riordan expertly distinguishes Connecticut shoreline furniture of the eighteenth and early nineteenth centuries from Connecticut River Valley furniture of the same period (which she calls "quirky"). The latter "doesn't appear to have the same elegance as contemporaneous Rhode Island furniture but has its own style nonetheless," she says. Riordan's gallery ("not a walk-in business—people need to call, though we're usually available") is in a nineteenth-century storefront painted gray in the mode of cast-iron architecture. This is her third business space; the first was an eighteenth-century house in Glastonbury, near Hartford. The quintessential Connecticut dealer in her interests and discernment, Riordan makes a claim with which many of the other dealer residents can identify: "Connecticut chose me; I didn't necessarily choose it," she says. "When you're hunting for antiques," adds Buatta, "choosing Connecticut just seems the most natural thing." □



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VICTORIA MANSION IN MAINE

PRESERVING A RARE GUSTAVE HERTER INTERIOR

By Susan Mary Alsop



PHOTOGRAPHY BRIAN VANDEN BRINK

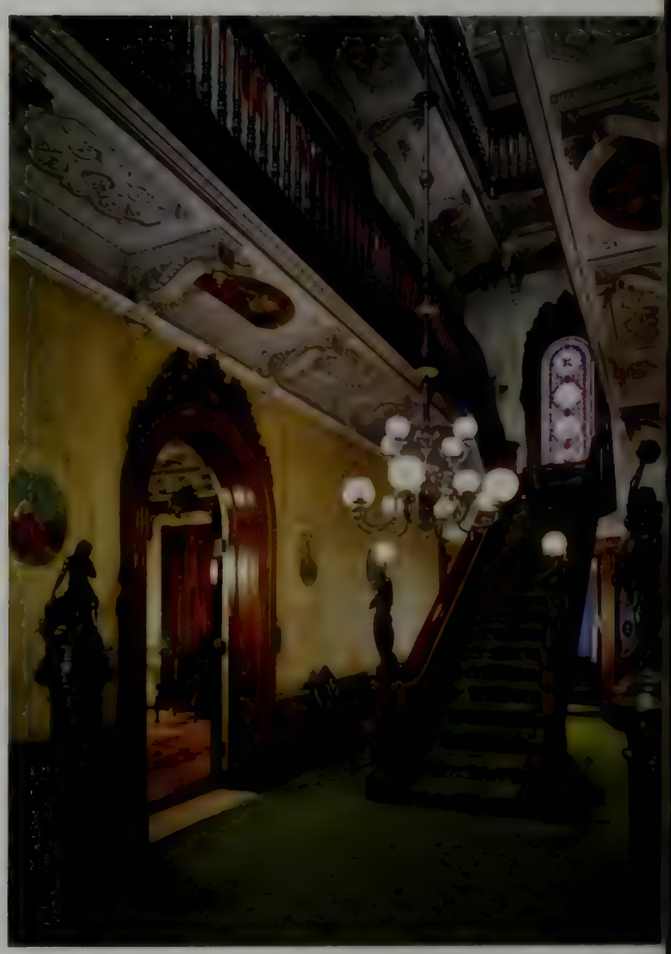
In 1858 New Orleans hotelier Ruggles S. Morse commissioned architect Henry Austin to build him a grand summer house in Portland, Maine; the interiors were designed by Gustave Herter. LEFT: The Italianate structure, known as Victoria Mansion, is a preserved Gilded Age residence.

The Morse-Libby House in Portland, Maine, has been described as "the finest example of what may be called the mid-Victorian period of architecture now standing in New England. Apparently built regardless of cost and decorated in the acme of taste of its era, it is a superb example of its time and type and as such deserves to be handed down to posterity." So wrote William Sumner Appleton, founder of the Boston-based Society for the Preservation of New England Antiquities, in 1938. In that same year the society voted to assume care of the mansion but failed to garner the needed support.

The savior of the property was one William H. Holmes, an Augusta, Maine, native. "By chance," he wrote, "I happened here in Portland upon the most remarkable house I had ever seen. By a piece of good fortune, I was able to buy it and thus save it from destruction." After Morse died his wife had sold the mansion to the Libby family, whose estate eventually put it on the market when none of the children wished to live there.

Holmes opened the house to the public in 1941 and named it Victoria Mansion in honor of the late queen. Two years later a group of Maine women founded a society to assume responsibility for the property, which was deeded to them by Holmes and his sister. This dedicated group, known





ABOVE: A detail of the entrance hall shows a cartouche enclosing a depiction of a barefoot girl, symbolizing country pleasures. RIGHT: Elaborate plasterwork and trompe-l'oeil decoration distinguish the high-ceilinged entrance hall. Flying stairs lead to a stained-glass window that incorporates the state seals of Maine and Louisiana.

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clarence house

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TORIA MANSION IN MAINE

PRESERVING A RARE GUSTAVE HERTER INTERIOR

By Susan Mary Alsop



PHOTOGRAPHY BRIAN VANDEN BRINK

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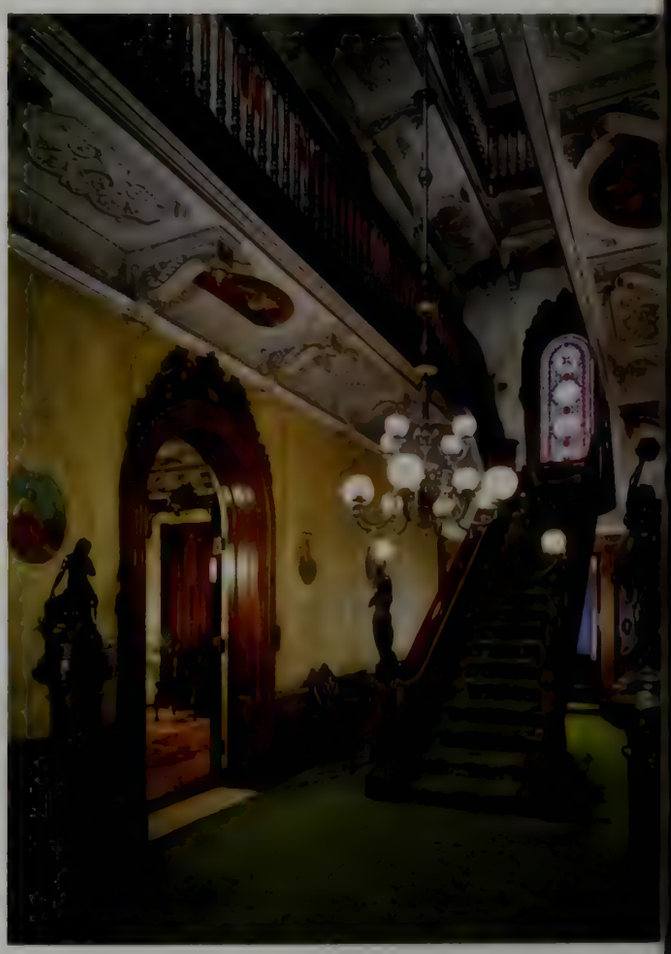
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continued on page 50

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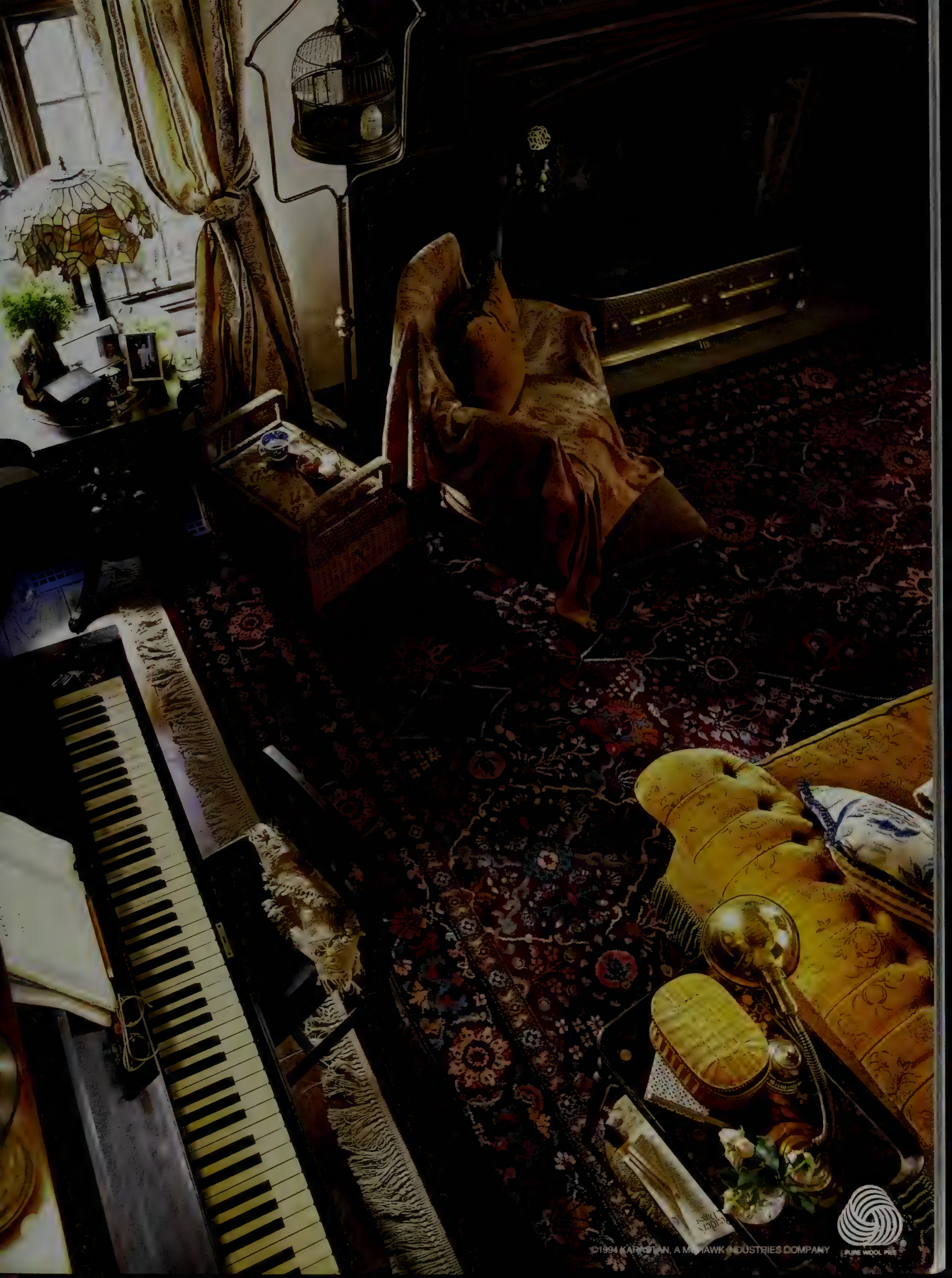
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FEATURING A RARE GUSTAVE HERTER INTERIOR
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LEFT: Cherubs and putti adorn the drawing room ceiling, walls, overdoor woodwork and gilt chandelier. The console table, settee and armchairs were created by Gustave Herter. BELOW: A circa 1860 table with a marquetry top is attributed to Herter.

VICTORIA SOCIETY OF MAINE, MORSE-LIBBY MANSION, PORTLAND, MAINE



COURTESY MUSEUM OF FINE ARTS, HOUSTON; DAVID ALLISON



ABOVE: The wall panel cartouches and the overmantel painting illustrate the theme of love, which is carried throughout the drawing room. Reflected in the mirror framed with gilt winged serpents is *Jacob's Dream*, an oil by American artist Luther Terry.

The Victoria Society has worked for fifty years to repair and maintain the marvelous house.

as the Victoria Society, has worked for fifty years to repair and maintain the marvelous house, bringing it from its earlier dilapidated condition to what is today a shining example of the Gilded Age in the United States. A highly competent professional staff, headed by curator Arlene Palmer Schwind and director Bruce T. Sherwood, continues to add to the treasures already in the house, conserve the extraordinary interiors and completely restore the exteriors. "Our most recent concerns have been the outside walls, fences and sidewalks," says Schwind. "And as always, as we work from an 1894 inventory list and period photographs, we continue to search for and acquire original furnishings for the house." The number of visitors has increased dramatically in the last few years, largely because of their efforts.

Ruggles S. Morse, who was born on a farm in Maine, made a fortune in the hotel business in New Orleans, and in 1858 he returned to his native state to build in Portland the palatial residence of which he had long dreamed. He was certainly influenced by the luxurious hotels in Boston and New York, where he had worked in his early days, and when in later life he ran four stylish hotels in New Orleans, he must have longed to emulate them in his own home.

It is hard today to imagine hotels of the time, but listen to Jefferson Williamson, a contemporary traveler: "Mine host was the first businessman in America to appreciate the advantages of glitter and ostentation . . . from 1830 onwards landlords did their utmost to outdo each other in impressiveness of architecture, in the use of marble, mirrors and gilt, velvet, satin and plush."

Morse chose to build a "temple of success" in the most important town in Maine. The Portland style of architecture was an exercise in restraint, street after street of severe white clapboard and red-brick Federal houses rising from the harbor. The neighbors could hardly believe what they saw happening on Danforth Street, where a New Haven architect named Henry Austin, designer Gustave Herter

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Through Designers and Architects

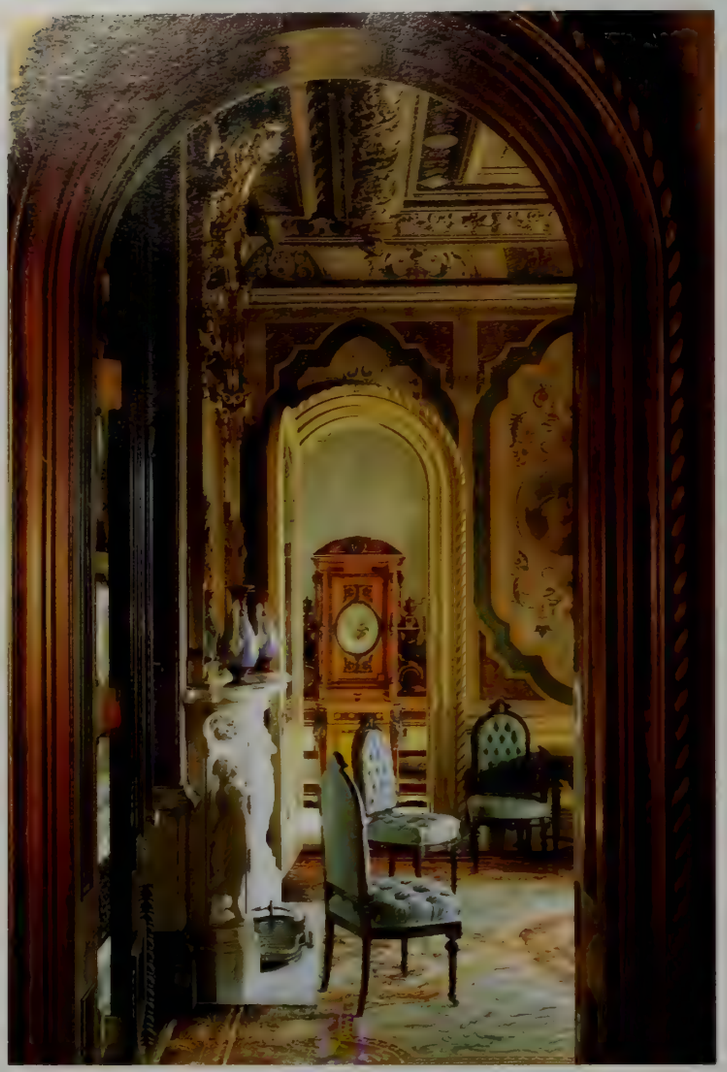
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ARE GUSTAVE HERTER INTERIOR
30





JAMIE SALOMON

LEFT: A portrait of Ruggles Morse, probably dating to 1850–56, is believed to have been executed by New Orleans artist Jacques Guillaume Lucien Amans. Morse was well acquainted with the southern city, having made his fortune there in luxury hotels.



ABOVE: A view into the reception room takes in the rich wall and ceiling decoration. The chairs, attributed to Herter, are original to the house. RIGHT: The library's Gothic theme is apparent in the painted ceiling, carved paneling and bookcases, gasolier and oak armchair that bears Morse's initial.

and Italian American painter Giuseppe Guidicini were erecting a brownstone Italianate villa. Rumor had it that it would take ten years to build—in fact, it took only two, from 1858 to 1860. It was said that the bronzes were made in England and France, the net draperies created in Belgium, and that every doorknob and hinge was fashioned of silver plate. All this was true, and while the towered exterior was considered magnificent, it was the interior that most impressed visitors and still does today. How Morse went about choosing his team we do not know, but Gustave Herter, its most important member, was already very well known in New York, and his name would surely have been suggested to Morse by his friends. It was he who would coordinate the whole interior, with a theme for each room.

Gustave and Christian Herter, immigrant craftsman-designers who arrived in New York in the nascent years of the Gilded Age before the Civil War, were among the first American interior designers and soon acquired some of the wealthiest men of their time as patrons. An exhibition of the achievements of the Herter brothers opens in Houston on August 20, moves to Atlanta in December and will be on view at the Metropolitan Museum of Art in New York from March to July of 1995.

In the exhibition catalogue, *Herter Brothers: Furniture and Interiors for a Gilded Age*, Alice Cooney Frelinghuysen, the Met's associate curator of American decorative arts, points out that the seven pieces lent by the Victoria Mansion will illustrate the variety and beauty of the makers' most ambitious creations.

The period was one of determined opulence; if you were nouveau riche, you delighted in showing off in your

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RARE GUSTAVE HERTER INTERIOR



ABOVE: Located in the tower, the exotic Turkish smoking room, with arabesque wall ornamentation, was one of the first smoking rooms ever seen in an American residence. BELOW: A dressing room vignette displays a painting in the neo-Greco style of Leda and the Swan.

home just how rich you were, and people admired you for it, as they did Ruggles Morse. The entrance hall of his house is very grand indeed. It is a narrow space from which a dramatic central flying staircase soars. The vertical height of the hall is forty feet, rising to a huge window approximately six by twenty-nine feet. A great gas chandelier, or gasolier, illuminates the darkness below, holding tier after tier of glass globes on its gilt-bronze branches. The decoration of the hall is typical of the owner's expensive taste—a plaster ceiling enriched with gold leaf and Renaissance-style cartouche work, oil paintings on canvas portraying the human virtues of Fortitude, Prudence and Justice, trompe-l'oeil



panels *en grisaille*, wainscot grained to resemble rare woods.

Herter understood Morse, the Maine farm boy who had made good. Again and again, we see the initials in the cartouches—"R.S.M."—representing the glorification of the patron in the manner of European princes. Certainly Morse wanted to create an effect of European grandeur and to display his money as well as his taste, but lavish as the decoration is, there is not a vulgar room in the house.

Perhaps Herter's triumph is the drawing room on the first floor. The style is French, of the Louis XIV Revival period; the theme is romance. The ceiling bears paintings from Homer's *Iliad*: In one, Venus presents her magic girdle of seduction to Juno; in the next roundel, Juno successfully diverts Jupiter's attention. Between these mounted paintings hangs a superb gilt-bronze gas chandelier, the shaft of which carries merry golden cherubs with bows and arrows, images of Cupid. Delicate high-relief cherubs and putti are carved into the white Italian marble mantelpiece, and just above it, three angel musicians in an oval medallion are supported by winged serpents. Herter's splendid settee and chairs have cherub figures for the arm supports. There are more carved angels over the door, accented by a shell motif. Swags of flowers painted on the wall are echoed in the James Templeton carpet. Despite its mass of decorative elements, this very romantic room is light in feeling. Curator Schwind says, "It is a chaste room," by which she means that, unlike most parlors of the period, it is not cluttered with objects.

Cross the hall to the library and you have the antithesis of romance. There isn't an angel in sight; instead, the walnut paneling is in Gothic Revival style, sober and decorous as the Victorians wanted their libraries to be. Dado, walls and cornice frieze form a series of lancet-and-drop-shouldered arches. The ceiling is rich in Gothic motifs in green, gold and

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Safety Summary

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If you have a reaction to the required skin test, or previous allergic reaction to injectable collagen products or lidocaine, or have a history of serious allergic (anaphylactic) reactions, Zyderm or Zyplast Collagen must not be used. Also, if you are undergoing or planning to undergo desensitization injections to meat products, you cannot receive injectable collagen.

The onset of connective tissue diseases has been reported after treatment with collagen injections in patients with no previous history of these disorders. A statistical analysis comparing the number of collagen treated patients who were diagnosed with two rare connective tissue diseases (Polymyositis/Dermatomyositis) with the expected number of these diseases, suggests that the rate of occurrence of these two rare diseases appears to be higher than expected in the collagen treated population. However, a causal relationship between collagen injections and the onset of the diseases has not been established.

Also, patients with connective tissue disease may have an increased susceptibility to hypersensitivity responses and/or accelerated clearance of their implants. Therefore, injectable collagen should be used with caution in such patients with consideration given to multiple skin tests.

Since studies have shown that injected collagen may stimulate the deposition of your own collagen at injection sites, there is a possibility that part or all of the correction may last two years or more.

Use of Zyderm I Collagen Implant in an individual patient should be limited to 30 cc over a one-year period. Use of Zyderm II Collagen Implant in an individual patient should be limited to 15 cc over a one-year period. The combination of these products or of Zyderm in conjunction with Zyplast in an individual patient should be limited to 30 cc over a one-year period. The safety of injecting greater amounts on an annual basis has not been established.

The risk of infection is always present with any injection and it is possible to experience a reaction to the process itself, such as mild bruising or a slight blush at the injection site. This does not mean it is necessary to discontinue treatment. Previous facial herpes simplex at the site of injection may recur if provoked by the injection.

Though unlikely, it is possible for the needle to be accidentally placed through a blood vessel during injection, which could result in temporary discoloration of the treated area, or in tissue death leading to a scab and/or scar formation. Injectable collagen, like other substances that are injected (particularly local anesthetics and steroids injected into the head or neck area or the extremities), could be accidentally injected into a blood vessel. Although this possibility is remote, it could result in a blockage of the blood flow and loss of circulation to nearby sites. Blood flow blockage resulting in permanent loss of vision in one eye has been reported once since product introduction in 1981.

Occasionally, injected collagen has been reported as visible in the skin, in the form of a small raised or white area at the treatment site, which may persist from a few weeks to several months. Some areas (such as compressed scars) resist precise placement of the material, resulting in a slight elevation beside the defect.

People with histories of atopic or allergic reactions to other substances require extra care when treated with injectable bovine products. Cautious use of Zyderm and Zyplast Collagen is recommended in such cases. In addition, caution is advised with people who are receiving immunosuppressive therapy. (Patients on long-term prednisone or other steroid therapy should consult their doctor before beginning Collagen Replacement Therapy.)

More than one skin test is recommended prior to injectable bovine collagen treatment if you have a history of dietary beef allergy. It is possible that the collagen component of the beef may be causing the allergy.

If you are using drugs that reduce coagulation, such as aspirin and non-steroidal anti-inflammatory drugs, you may, as with any injection, experience increased bruising or bleeding at injection sites.

Active inflammatory skin conditions (eruptions such as cysts, pimples, rashes or hives) or infections require that treatment be postponed, until the condition has been controlled.

The safety of treatment during pregnancy or in infants or children has not been established.

With more than 500,000 people treated since 1976, injectable collagen has proven to be safe. However, a small number (one to two percent) have developed an allergic reaction after one or more injections, which has consisted of prolonged redness, swelling, itching and/or firmness at some or all of the sites. On rare occasions, these reactions can proceed to a cyst-like reaction that can drain, and may form a scar. Between one and nine months is the usual duration, but a few cases have involved intermittent flare-ups which have exceeded 24 months.

Importantly, many people who developed an allergic reaction after treatment did not report or recognize a response to the skin test. (With proper monitoring of the skin test, many of these later reactions could have been prevented.)

Systemic complaints have been reported in fewer than five per one thousand people treated and included flu-like symptoms (nausea, dizziness, headache, joint aches), rash, visual disturbances, anaphylactoid reactions (severe allergic reaction) involving difficulty in breathing, and various systemic diseases including immune-mediated diseases.

Since every patient's expectations and physical make-up are different and every physician's technique is unique, there have been cases reported where collagen injections have not achieved the desired result.

We encourage you to discuss this information with your doctor. He or she can best evaluate whether treatment is appropriate for you and can answer any questions you may have.

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PRESERVING A RARE GUSTAVE HERTER INTERIOR

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silver. It is not a gloomy room, for it is well lighted and far more intimate than the other rooms on the floor. The Morses used it as their downstairs sitting room, and it is easy to imagine them in their Gothic armchairs on a chilly evening, the bookcases beside them holding their favorite volumes, many of them in their original bindings. On the wall hangs a portrait of General Robert E. Lee, a symbol of the Confederate sympathies with which their New Orleans years had imbued the couple. One is very conscious of New Orleans as one mounts the stairs to the second floor, for the seal of Louisiana is placed next to the seal of the state of Maine in an important stained-glass window halfway up.

The view from the window is a splendid one of Casco Bay, although one half expects the Bosporus.

The upstairs hall is decorated with scenes of the Italian countryside, a dressing room carries a surprisingly suggestive painting on canvas of Leda and the Swan, and the bath is enriched with a Pompeian fresco. The bedrooms, however, are conventional and could have been transplanted from any of Morse's grand hotels.

Beyond the bedrooms is the most original room in the house, known as the smoking room, one of the first examples of a space so designated in America. This little hideaway, only ten feet square, is entered by way of stained-glass doors. In it are two draperies made of a silk-and-wool English fabric with the exotic *boteh* motif. The only furniture consists of two stools covered in the same fabric and dressed with multicolored fringe, and a long, low divan. On the walls are intricate arabesques painted in the strongest of colors and overlaid with gold leaf. This was called the Moorish style, and the Turkish crescents ornamenting the tiebacks of the draperies emphasize the effect. The view from the window is a splendid one of Casco Bay, although one half expects the Bosporus. The Asian tone is further heightened by layers of Eastern carpets.

From this room one ascends a spiral staircase to the final surprise in this astonishing house. It is yet another return to the East: a tiny room painted to look like a Turkish tent. The murals are vivid, the colors bold, the views of the sea far below magnificent.

"The Herter brothers were the most prestigious designers of the last half of the nineteenth century," says Bruce Sherwood, "and Victoria Mansion is one of Gustave's earliest commissions and the only residence to survive intact." "This antebellum house is truly a time capsule," adds Arlene Palmer Schwind. "It's so grand and complete; it's the kind of house you would have seen on Fifth Avenue in 1860. People are amazed to find it in Maine!" □

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STYLE AND VALUE IN FRENCH PROVINCIAL FURNITURE

By Christopher Finch



JOHN T. LENNON

French Provincial" is a term that has fallen into disrepute in some circles, chiefly as a backlash against its past popularity, which led to its being applied to many kinds of debased products, from factory-built furniture to bathroom fittings. Genuine French Provincial furniture is something quite different. It is the kind of well-crafted, unaffected furniture that Balzac's Cousine Bette schemed to inherit, that Flaubert's Emma Bovary grew to take for granted and that Proust's omnivorously recollective narrator recalled fondly from the Combray of his youth.

Proust writes, for example, of "a big yellow chest of drawers of lemon wood" in his aunt's house, and evokes a solidly constructed, bourgeois piece that ignores the full-blown bombé forms and ormolu decorations of Paris in favor of simpler lines relieved by rather chaste moldings, or perhaps a scalloped apron. In general shape and particular detail, it might pay its respects to a style once fashionable in the capital, but its real merits would be found in honest craftsmanship and a sure Gallic sense of proportion.

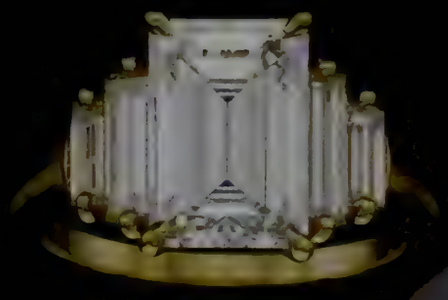
Such pieces were to be encountered in rustic châteaus, in the homes of provincial lawyers and merchants, in half-timbered farmhouses and even in the cottages of peasants whose parents had arranged well-considered marriages with appropriate dowries. Along with commodes, they included such items as buffets, dressers, coffers, grandfather clocks and hand-

Buffet, Brittany, circa 1820. Cherrywood and brass; 86½" x 53½". Turned spindles set within impressed circles and crescents, and carvings enhanced with brass studs, were elements exclusive to the northwestern region of Brittany. Earle D. Vandekar of Knightsbridge, Inc., New York.

continued on page 60

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The smile bordering on a tear.
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JOHN LEI

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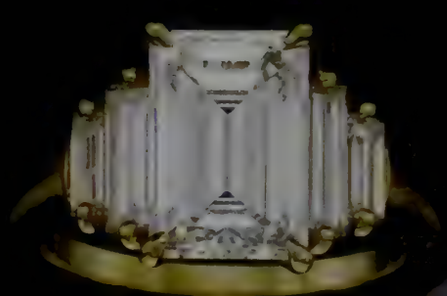
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continued on page 60

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STYLE AND VALUE IN FRENCH PROVINCIAL FURNITURE

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LEFT: *Grandfather Clock*, Besançon, circa 1870. Pine and brass; 94½" x 18". Situated near the border between France and Switzerland, Besançon is known for its watch and clock industry. Almost without exception, pine—an indigenous wood that is easy to paint—was used for clock cases. The clock's movement was custom-made for its case, a rare procedure in the 19th century. L'Epoque Antiques, New York.

ABOVE: *Commode*, Arles, circa 1760. Walnut and ormolu; 35½" x 52½". A pure bombé commode named La Belle Arlesienne was made during the transitional period between Louis XV and Louis XVI and incorporates elements of both styles. The original ormolu escutcheons, carved with three fleurs-de-lis and the crown of the counts of Provence, are the arms of the city of Arles. Le Cadet de Gascogne, New York.

some armoires (some of them as wide as a church door to accommodate the expansive headgear worn by country women in the western provinces).

These pieces were typically constructed from solid panels of native woods—often walnut, cherry, chestnut or oak—and made little use of veneers. For the most part, the commodes and sideboards would have wooden tops, rather than marble as in the Parisian style, and the use of brass was limited to handles and other essential fittings.

Provincial styles began to evolve in the early seventeenth century, at which time the bourgeoisie was beginning to express its growing wealth in terms of household possessions. The first distinctly French style—named for Louis XIII—developed primarily in the provinces and was characterized by chairs with straw or wooden seats, sturdy tables and a variety of cabinets. Lathe-turned legs, frames and finials contributed much to the powerful decorative feel, as did geometric carved ornament.

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STYLE AND VALUE IN FRENCH PROVINCIAL FURNITURE

continued from page 60



JOHN LEI

ABOVE LEFT: *Panetière*, Provence, circa 1760. Walnut; 34" x 34½". Crafted to store bread, panetières were hung above dough boxes or buffets and were often more decorative than utilitarian. The floral carving is typically Arlesian; the encircled hearts suggest it was a dowry piece. Martell Antiques, New York. ABOVE RIGHT: *Fauteuil*, Avignon, circa 1735. Walnut; 40½" x 29½". Deriving its name from its regal proportions and large flat back, an early Louis XV chair, like other chairs of its type, was called the Grand Fauteuil à la Reine. Old Versailles, Inc., New York.

In Paris and Versailles, this style was soon supplanted by the magnificent Baroque idiom sponsored by the court of Louis XIV. There, master *ébénistes* such as Pierre Gole and André-Charles Boulle produced massive, architectural pieces that were elaborately decorated with marquetry of wood, ivory, metal and tortoiseshell. In the provinces, however —removed from the influence of the Paris guilds—some anonymous *menuisiers* (joiners) continued to work in the Louis XIII style for a century or more. The architecture of the Louis XIV style, as opposed to its decoration, did have some influence away from the capital, but it was the fanciful Rococo forms of the Louis XV idiom that finally released provincial craftsmen from the severity of early-seventeenth-century design principles (and even so, these principles persisted in areas such as Gascony and Guienne, in the extreme southwest).

French Provincial furniture is unlikely to lose its long-term appeal.

Regional Louis XV furniture made do without the ornate decorative treatments characteristic of the court version of the style, but it did share some of its sense of grace, and in certain centers—Provence, for example—it took on a special exuberance. Later, the concern with classical ornament associated with the Louis XVI period enjoyed some popularity in the provinces, but the curvilinear elegance of the Louis XV era remained a dominant force until machine-made furniture began to put the craft shops out of business in the second half of the nineteenth century.

These general influences aside, in-

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STYLE AND VALUE IN FRENCH PROVINCIAL FURNITURE

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dividual regions developed their own design dialects, as distinctive as the patois then spoken in the different provinces. The cabinetwork of Brittany, for example, has elaborate, folksy decoration and a strong peasant feel and demonstrates a fondness for lathe-turned spindles, used in chairbacks and galleries edging shelves. The adjacent province of Normandy is known for a quite different style of furniture, remarkable for its architectural nobility, fine proportions and elegant decoration. Burgundian furniture tends to be massive, with the heft of a vintage *Côte de Nuits*, while the cabinetmakers of Bordeaux and its immediate hinterland are celebrated for a sense of refinement such as might be found in a *grand cru* claret. These are relatively extreme examples, however, and determining the geographic origins of many pieces comes down to informed guesswork based, perhaps, on the kind of wood employed, or the shape of a cornice.

Although French Provincial furniture has long been a favorite of American clients and designers alike, it has not given rise to the kind of connoisseurship that has attached itself to some other styles.

"French Provincial is an easy style to live with," says William Rodek of Martell Antiques in New York. "In that

BELOW: *Commode*, attributed to Jean-François Hache. Grenoble, circa 1760. Walnut; 33⅞" x 34⅝". Said to be the greatest provincial *ébénistes*, the Hache family of Grenoble dominated the 18th-century furniture industry in the Dauphiné region. Rocaille depicting birds, monkeys, caryatids and a cupid decorates a high-legged commode, the most characteristic item of Louis XV furniture. Véronique Masi, Paris.



BENEDICTE PETIT



ABOVE: *Armoire*, Lyons, circa 1690. Cherrywood, chestnut and oak; 91" x 47½". A Lyonnais craftsman achieved the rich patina on a transitional Louis XIII–Louis XIV armoire made for a château by using the pith of various woods. While the practice of mixing woods was widespread in French furniture, the carving, scale and wrought-iron hardware of the armoire are specific to Lyons. T & K French Antiques, Inc., New York.

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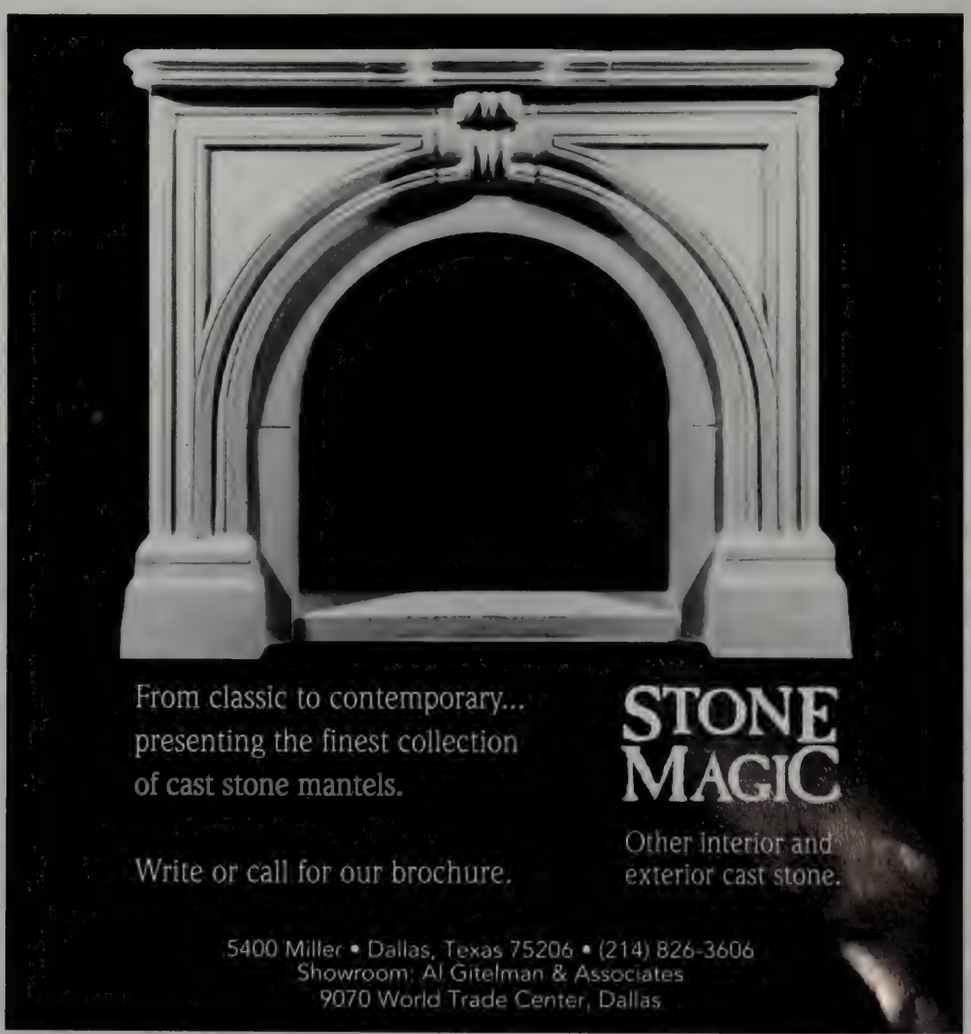
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FRENCH PROVINCIAL FURNITURE

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sense it's like good English and American furniture. You can enjoy it without having to know a great deal about it."

Gregory Kerwin of T & K French Antiques, another Manhattan shop, agrees with this estimation. "I have clients who are experts," he says, "but far more are simply attracted to the general look."

A third New York dealer, Peter Balint of L'Epoque Antiques, sees the appeal of French Provincial to Americans as being almost entirely stylistic. "Few customers are looking for a really good piece," he says. "They want the look, and it's very much a question of fashion."

"Decorators are becoming more eclectic," says Rodek. "They'll include a couple of fine French pieces in a room that, in deference to comfort, is essentially modern. For instance, you'll find situations in which an armoire is used to serve the practical purpose of housing the television and the CD player while at the same time lending a room a note of traditional elegance."

This is true in Kerwin's experience too, though he says he still has clients who will furnish an entire residence with French regional pieces. He cites a house on Shelter Island that could be in the heart of the French countryside.

Perhaps because French Provincial is not accorded the respect it deserves, prices for most pieces are significantly lower on this side of the Atlantic than they would be for comparable English or American pieces, let alone for the works of the great Parisian *ébénistes*.

"Occasionally," says Annick Kerwin of T & K French Antiques, "a piece is sold that is of such historical importance and fabulous workmanship that it fetches a hundred thousand dollars or more. But that's a rare exception. You can buy a fine early-nineteenth-century Norman armoire for nine thousand dollars, or a large cherrywood farm table for sixty-five hundred dollars."

Most of the regional items passing through T & K, she reports, retail for between $6,000 and $18,000. Among the pieces currently in stock, she

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FRENCH PROVINCIAL FURNITURE

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mentions a nineteenth-century buffet from Orléans that lists for $7,500 and a *buffet-vaisselier* (the French equivalent of a Welsh dresser) from Bresse, in the east of France, for $15,800. In addition, she has an unusual nineteenth-century *vaisselier-horloge* (a dresser with a built-in clock) from Provence for $35,000.

"Eighteenth-century château armoires can be found for around twelve thousand dollars," Rodek reports. "At the moment I have an exceptionally handsome oak *armoire de mariage* from Normandy, dated 1830 and richly carved, for sixteen thousand dollars. In the lower price range, I have a simpler nineteenth-century pine armoire with molded panels for seventy-five hundred dollars." Other items in his inventory include a circa 1840 carved cherrywood buffet, from the Loire Valley, for $8,400, and Louis-Philippe-period mirrors for $3,800 apiece.

"In Manhattan, at least," says Balint, "the demand for this kind of furniture has diminished because of the recession. Its character makes it ideal for a second home, but fewer people can afford to lavish money on a second home today. Since French Provincial is taken seriously in France, though, prices have remained stable. Even so, these pieces offer exceptional value to the prospective buyer."

In the end, fashions in decoration will probably dictate the fortunes of the style in the United States, but it's safe to say that French Provincial furniture is unlikely to lose its long-term appeal. With its emphasis on unfussy elegance and solid craftsmanship, it makes itself perfectly at home in a Cape Cod saltbox, a New York brownstone, a Utah ski lodge or a San Francisco gingerbread villa.

The serious collector, however, might like to acquire French Provincial pieces for other reasons. Though they belong to perhaps the greatest of all furniture traditions, they are among the most affordable of fine antiques, a rich expression of a culture that is central to the evolution of Western civilization. □

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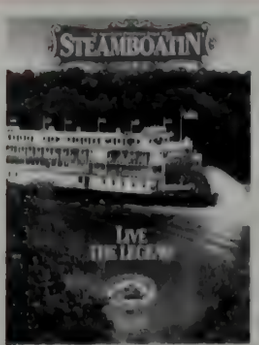
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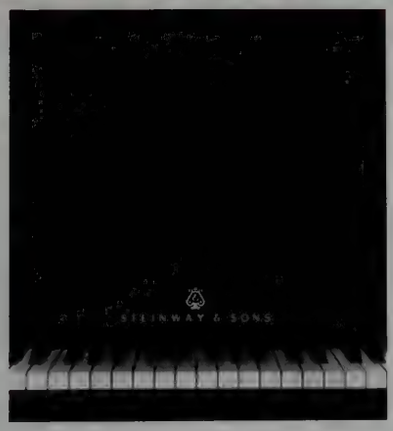
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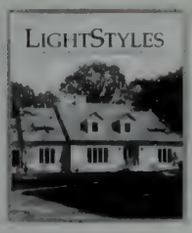


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THE LATEST DISH ON SATELLITE TV

By Nicholas von Hoffman

People the nation over are hauling home the new generation of large-screen television sets, the ones that are supposed to have superior picture quality. They rearrange the family room, plug in the cable, switch into potato mode and—disappointment!—an awful picture glooms back at them. Because the screens are so much larger, the picture may look even worse than it did on the old set.

The fault lies not with the television set manufacturer. The new set is as good as advertised. In most cases the blame for poor picture quality lies with the cable company. A TV set can only provide a picture as clear as the signal it's receiving, and what new sets are getting from old cable systems is decidedly inferior. Nor is the sound much better.

Fifteen years ago, when cable had just become available on a broad national basis, customers were grateful for the increased number of channels and a picture that was a lot better than the one that used to come in through the tinfoil-wrapped rabbit ears. No more roof antennas, the multitudes rejoiced, but do tell, what have you done for us lately?

In the opinion of many cable subscribers, the companies have done little besides raising rates. The promiscuous use of the hold button down at the cable company office is also resented, though perhaps not as much as having one's phone call answered by a mechanical voice that intones, "If your middle initial begins with the ninth through the fourteenth letters of the alphabet, press one *now*! If you are too cheap to own a touch-tone phone, an operator will be with you in the sweet by-and-by."

As often happens when faced with a monopoly, the irritated customers

It turns out to be quicker, cheaper and easier to get digital TV up and going via satellite.

took off their consumer hats, put on their voter hats and complained to Washington, which obliged them by enacting rate regulations. Lo and behold, the quality did not improve, though the cable company lawyers did manage to produce elephantine price increases for their clients.

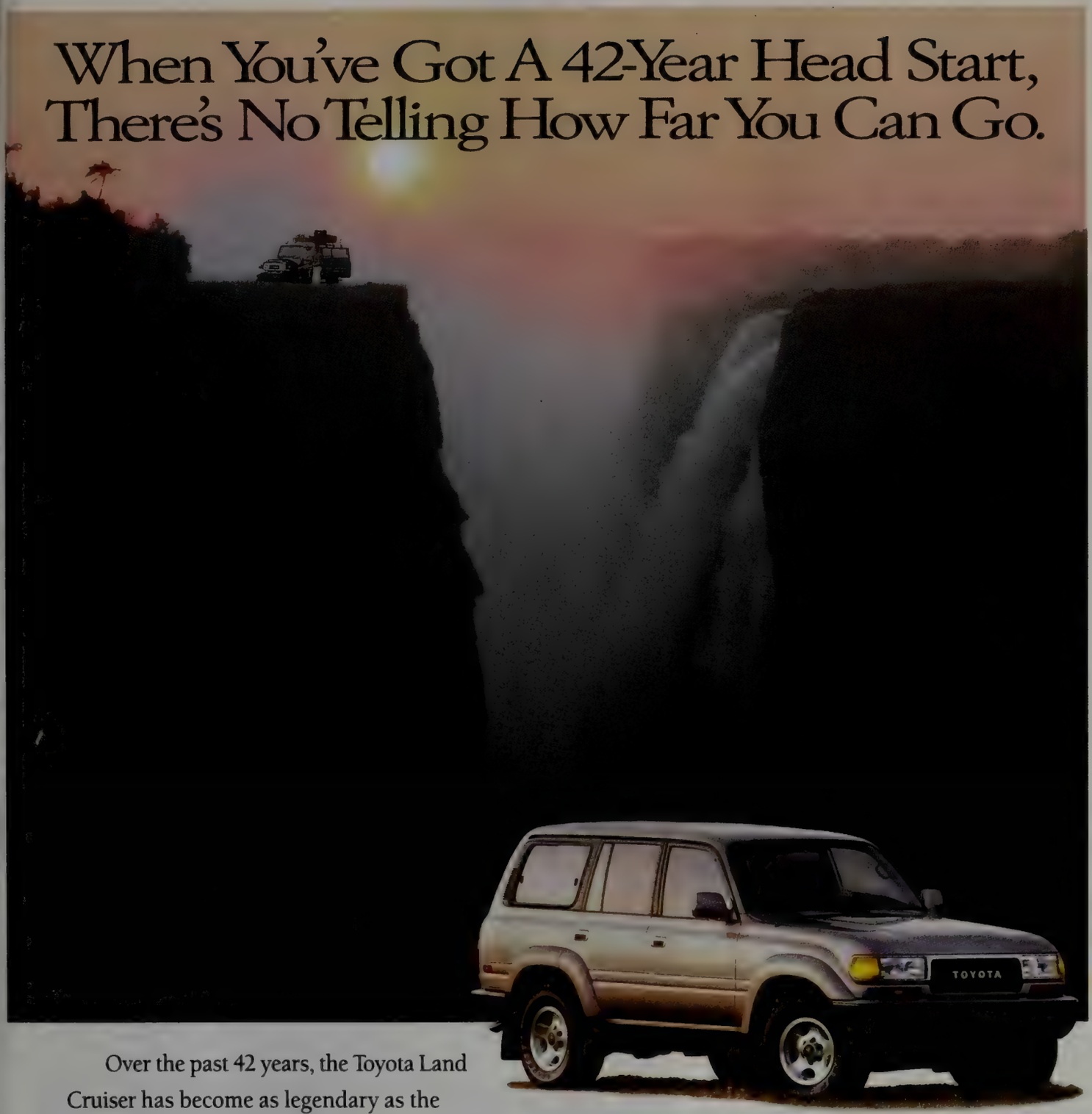
Another furor ensued, followed by the promulgation of new price regulations that have driven the cable industry into a tizzy. Apprehension



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continued on page 76

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THE LATEST DISH ON SATELLITE TV

continued from page 74

of smaller profits sent cable company stock reeling southward, which had the secondary effect of undoing prospective mergers and other business arrangements.

Much of the cable industry's energies have been directed toward thwacking at Washington, and picture quality has not benefited. In most places the companies are still using the old-fashioned technology rather than pouring their profits into new equipment and modern, fiber-optic cables that would upgrade service to customers.

Now, yea verily, as it was written in the old parchments, succor comes from the heavens. GM Hughes Electronics has put two powerful satellites 22,300 miles up into the skies above the equator, all just to send movies and other programming to us in our living rooms. And no, you will not have to get one of those costly, ugly and obtrusively large seven- to twelve-foot dishes to get this message from space. At eighteen inches in diameter, the new dishes can be mounted on your windowsill.

After you've seen the picture this system brings down from out of the skies, the images piped through by the cable company will look even more like animated mud. The sights and sounds delivered to your home via these satellite transmissions are much sharper than anything you've been used to watching via cable or from your VCR. Moreover, there are no ghosts nor is there snow.

> Simplicity is a quality not always attained in Electroland.

The reason for the system's superior characteristics is the use of digital technology. Digital is basically the same technology that has given us compact discs. (The essence of it is that sight and sound are converted into numbers and then compressed by mathematical formulas so that a minute of movies or television can be moved to a distant TV set all but instantaneously.) In digital technology for television, movies and other applications, American companies and laboratories are the world leaders.

Digital TV transmission, you may recall, is one of the many things promised for the much-discussed but still unbuilt fiber-optic cable system—the information highway. It turns out to be quicker, cheaper and easier to get digital TV up and going via satellite, as Hughes and its other corporate cooperators have done.

To get reception from the two Hughes satellites, the little dish must

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THE LATEST DISH ON SATELLITE TV

have an unobstructed, line-of-sight view to the point where they hover in the southern sky. The dish must be connected to a set top box, needed to convert the mathematical codes beamed down from the satellite into TV pictures and sound. This equipment is manufactured by Thomson Consumer Electronics under its RCA brand name. It is or shortly will be available through RCA dealers as well as the big retail chains like Circuit City and Sears. The small dishes cost maybe one-third the price of the big, old-fashioned twenty-five-hundred-dollar ones, which, incidentally, cannot receive the Hughes satellite signals.

Because it put up a sizable chunk of the billion dollars said to have gone into making this system, RCA has an eighteen-month exclusivity on the manufacture and sale of the dishes and set top boxes. Then prices will begin to fall as competition commences, first with Sony and, six months after that, with other consumer electronics manufacturers. TV makers obviously want to be associated with the first digital transmission system, because the stunning picture quality is going to entice many people into buying sets that can display it. An even clearer picture can be had by running the system through a computer's color monitor, but for the time being that is best left to electronic overachievers. Indeed, though putting up the dish and plugging in the box is not very difficult, most of us ten-thumbed people will be happier if we have the dealer do the installation.

To find the dealer nearest you, call 800/447-DISH. This number is maintained by *Satellite Direct*, one of digital television's equivalents of *TV Guide*. Unlike the owners of old-technology dishes, who can dial up a good deal of free entertainment, owners of small digital dishes pay for programs as cable subscribers do. As of now there are two companies that provide programming, USSB and DirecTV. Many dealers can sign you up for them and include the monthly charge in one financing package. The fees for USSB (800/204-8772) and DirecTV (800/347-3288) are competitive with those for cable, but there are significant differences in what you are able to see.

On account of the major networks' commercial commitments to local over-the-air television stations, at present DirecTV can beam down programming from ABC, NBC or CBS only in rural areas where these stations don't already have affiliates. On the other hand, the satellites can serve up all the standard cable fare—such as CNN, A&E, Family, Discovery—anywhere in the nation, as well as a variety of entertainment, including, for instance, not one but all five HBO movie channels. And what

continued on page 78

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THE LATEST DISH ON SATELLITE TV

continued from page 77

should be a blessing is that in time, as the providers line up the channels, you will be able to customize what you and your family want in the way of specialized service. Sports fans will be able to buy TV tickets to sports events anywhere and everywhere, a particular boon, one would think, in those years when the local teams are dogs. Forty to fifty channels are being devoted to pay-per-view movies at $2.99 a pop. The DirecTV service has so many channels available that it offers showings of the more popular movies every thirty minutes. (These movies can be taped on the VCR you currently have, but, of course, when you play them back the picture won't be quite as good because of your VCR's antiquated analog technology.)

You may order up movies or sports events with the zapper, which, alas, has thirty-five buttons in three colors, but who ever told you that life in the Clark Belt—the spot in space where the satellites are parked—would be a rose garden? No matter how great the progress, simplicity is a quality not always attained in Electroland. In Electroland things get layered up and multiplexed one way or the other. Sometimes the reasons are technical, but often they are sociological or economic. The clunky menus we often contend with on TV, kiosk or computer screens, for example, arise less out of necessity than out of the clunky aesthetics of electronic engineering.

Six of the larger cable companies have reacted to DirecTV and USSB with a satellite service of their own. It is hard to know what to make of Primestar. Is it a holding operation or a major undertaking? Available nationwide through its six cable company partners, Primestar (800/966-9615) uses the present cable system model, providing the dish and box for monthly subscribers.

People already dissatisfied with their cable companies may not be wild about getting satellite service from them as well. Although Primestar insists it's serious, the dish it offers is twice as large as its competitors' and has less than half the number of channels. It may also be that the cable companies with a titanic investment in terrestrial technology regard satellite broadcasting more as a threat than as an opportunity.

While DirecTV and USSB and RCA are doing everything they can think of to make a noise this fall to reach their goal of a million customers, Primestar seems content with its seventy thousand subscribers as it waits to see if the new system can take a serious bite out of the cable business. But neither Hughes nor its daughter company, DirecTV, has had experience running a mass-market consumer service organization. Whether it's a superior product or not, nobody knows if there is a market for it or if satellite TV is just something for second homes in the wilds beyond where cable is laid. Will they know how to sell it, and having once sold it to millions of customers, will they know how to keep them happy? For the answers to these and other questions, please stay tuned to this channel, if you have learned which of the thirty-five buttons to click.

Addendum: For somewhat less than $200, list price, there is a gizmo that takes the commercials out of the TV programs you record on your VCR. Some viewers find the commercials better produced and more artfully done than the programs, but for those who don't, Commercial Brake is made by Arista Technologies (125 Commerce Drive, Hauppauge, NY 11788; 800/527-4782) and is said to do what it promises, which is display a quick five or ten seconds of empty blue screen where the commercials would have been blatting out at you. Since the device doesn't actually erase the advertisements but merely speeds over them, you need to use Commercial Brake every time you want to watch your recorded program ad-free. Make room for another black box full of electronics, since the cable must be inserted in Commercial Brake from whence it goes to the TV and the VCR. Ah, yet more layering. □

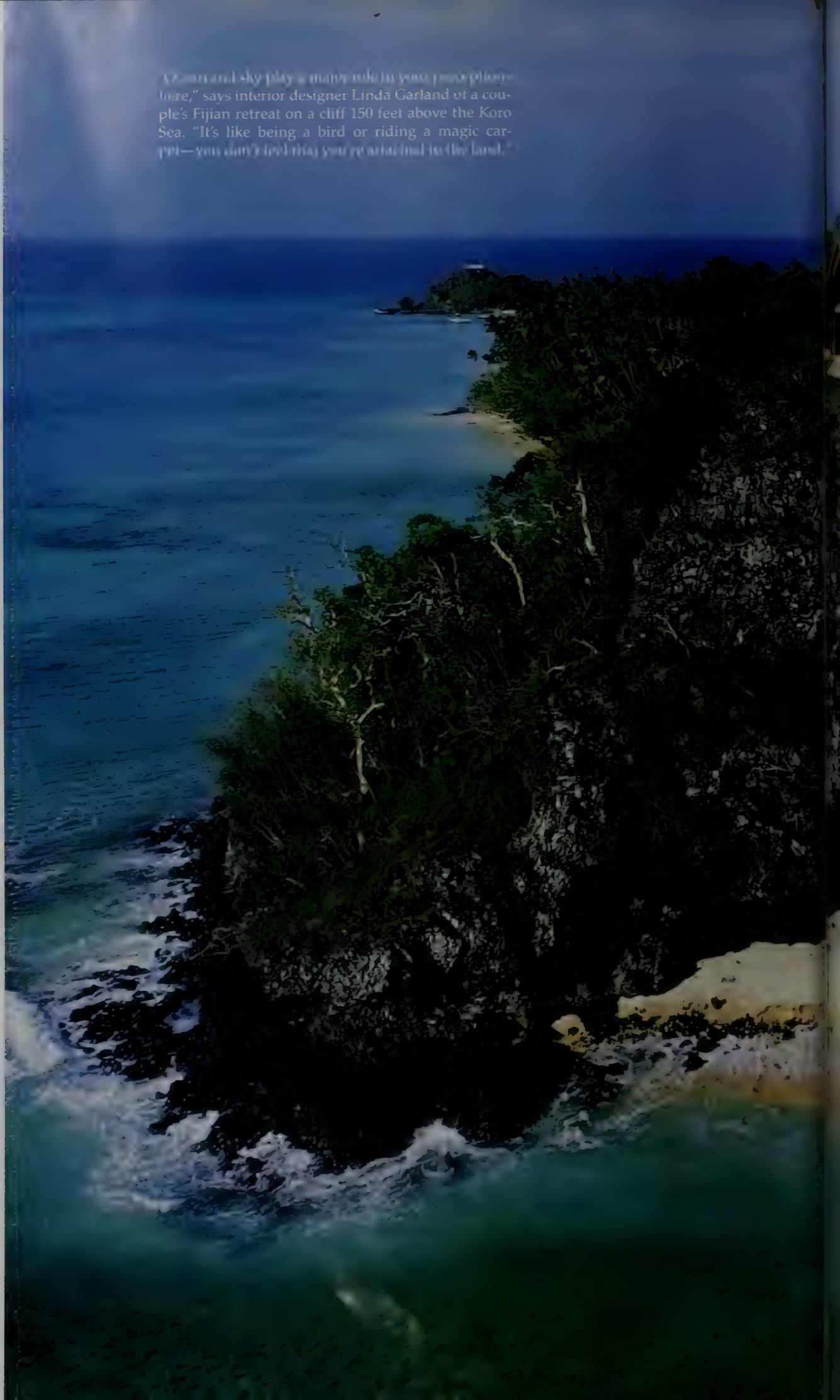


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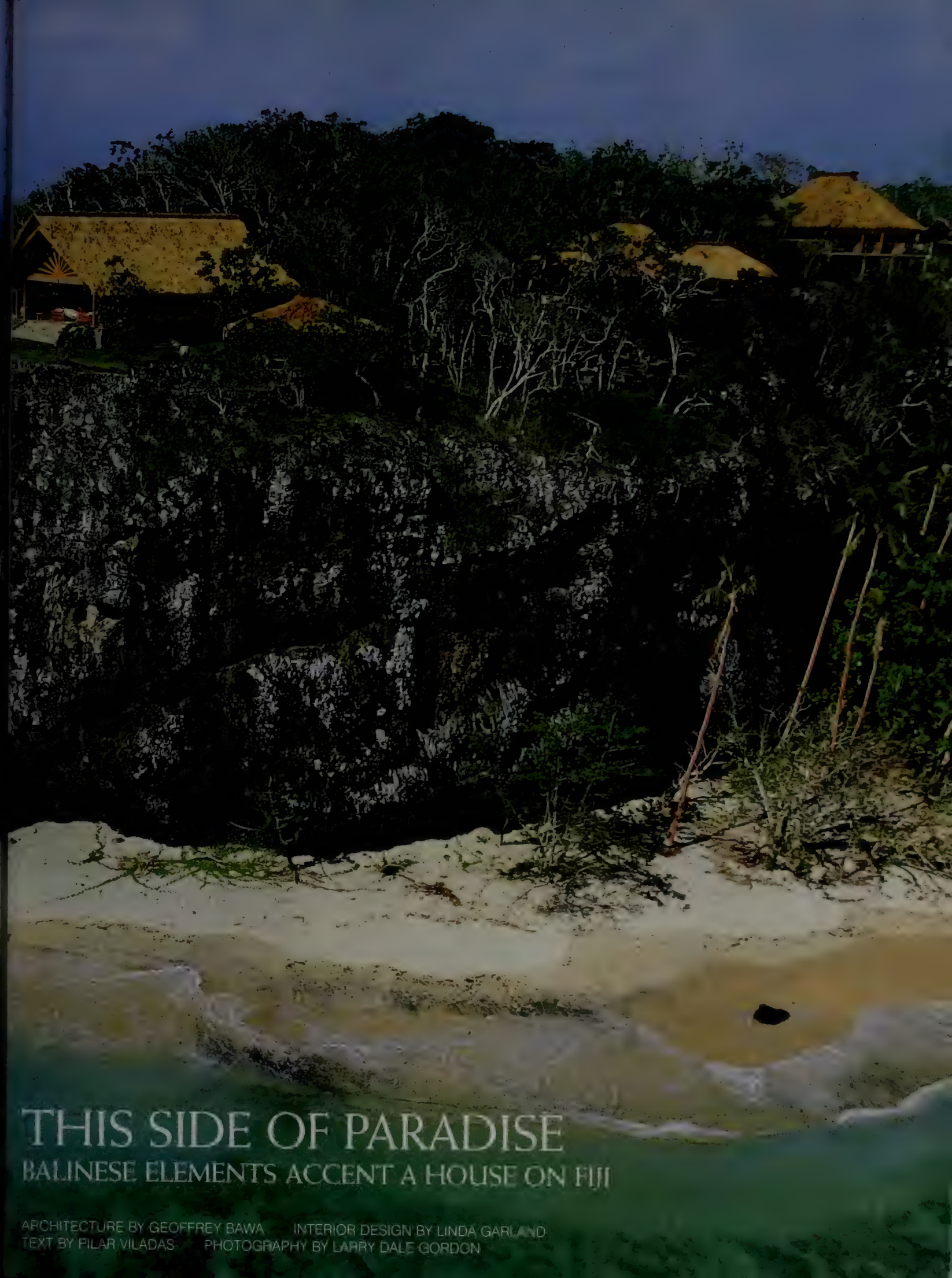
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"Ocean and sky play a major role in your perception here," says interior designer Linda Garland of a couple's Fijian retreat on a cliff 150 feet above the Koro Sea. "It's like being a bird or riding a magic carpet—you don't feel that you're attached to the land."

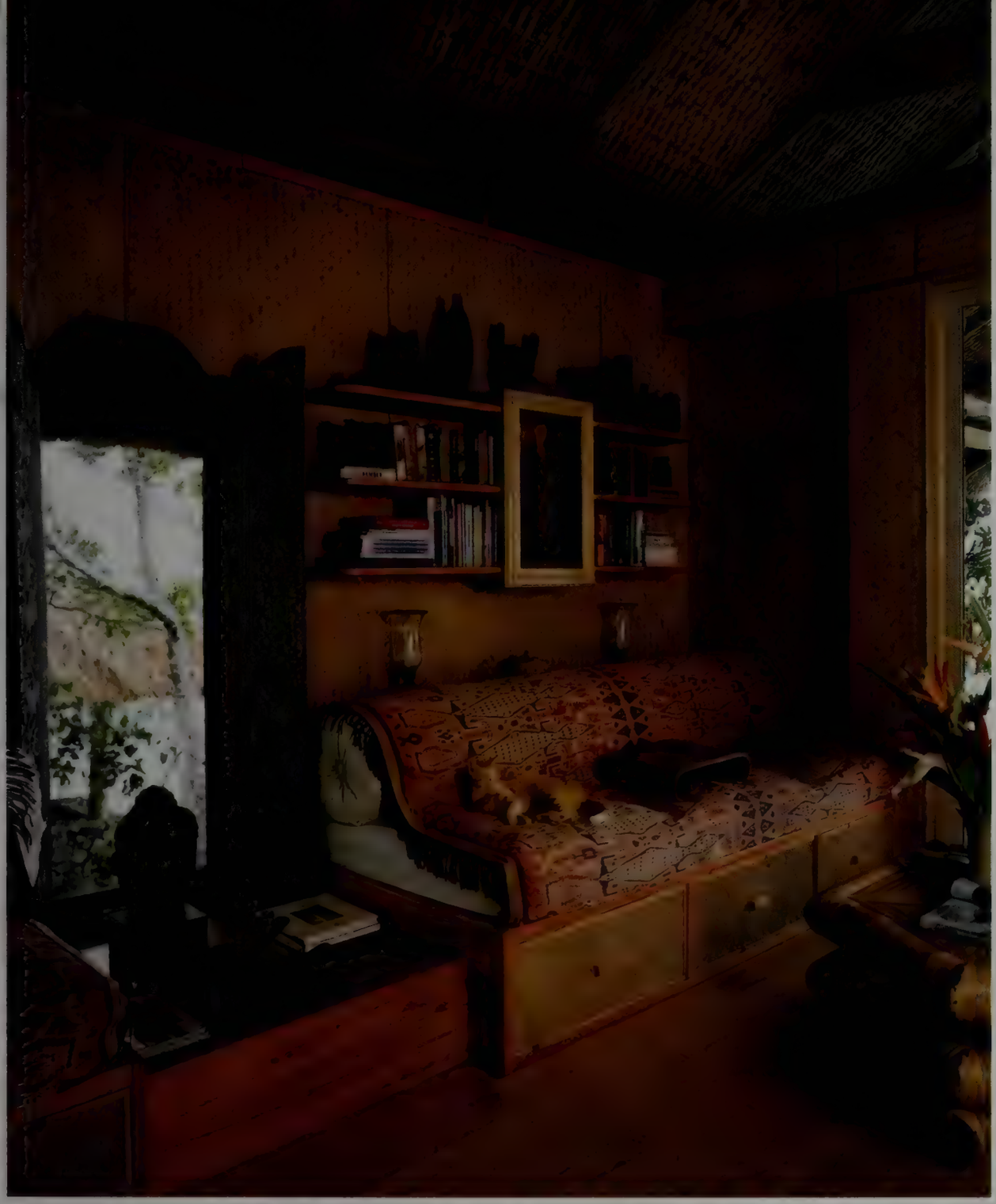


THIS SIDE OF PARADISE

BALINESE ELEMENTS ACCENT A HOUSE ON FIJI

ARCHITECTURE BY GEOFFREY BAWA INTERIOR DESIGN BY LINDA GARLAND
TEXT BY PILAR VILADAS PHOTOGRAPHY BY LARRY DALE GORDON





OPPOSITE: Sri Lankan architect Geoffrey Bawa incorporated a turn-of-the-century Javanese carved teak housefront into the traditional Balinese-Fijian design. The antique bronze Balinese gong "is sounded to announce visitors and mealtimes," says the wife.

ABOVE: Woven bamboo was used for the walls and ceilings in the living room. Between the banquettes is an antique Balinese door used as a window. Shelves hold a Thai dance statue, books and Balinese baskets. An antique leather Javanese puppet hangs on the wall at right. Garland designed the bamboo table. The cat's name is Bambu.

Linda Garland's obsession with bamboo is no secret. She sees it as an environmental treasure, an unsung, sustainable material with a million uses—once she gets started on what they are, be prepared for a lengthy discourse delivered with such enthusiasm that you too will want to run out and plant some of the stuff in your own backyard. And now the Irish-born designer, who has made her home on the Indonesian island of Bali for nearly two decades (see *Architectural Digest*, March 1994) while designing houses and promoting local crafts and building methods, claims that there's so much to do on the bamboo front that, except for developing bamboo furniture, structures and objects for production, she has put away her drawing board. These days Garland is turning down commissions for houses left and right so that she can devote her full attention to environmental work, such as the conference on bamboo she is organizing for the summer of 1995 on Bali. "I've reinvented my life," she says.







OPPOSITE: The kitchen cabinetry was built on-site by Indian joiners; the refrigerator and cupboards are covered with woven rattan and trimmed with bamboo strips. On the center island, which also functions as the stovetop, is a lamp in the form of a Balinese shrine. At left is a bamboo dining chair.



Fortunately, a couple who have been Garland's friends for twenty years were able to get in under the wire, so to speak, and persuade her to design the interiors of a house for them in the South Pacific paradise of Fiji, on a private island that is home to the exclusive Wakaya Club resort. The site they chose is a six-acre volcanic promontory perched one hundred and fifty feet above the ocean and surrounded by a barrier reef that has been designated a protected underwater reservation. The couple named their house Lawedua (pronounced "lawendua"), after the graceful long-tailed birds that soar around the island and nest in the cliff below the house.

The owners hired the eminent Sri Lankan architect Geoffrey Bawa to design the house itself. Bawa opted for the traditional Balinese style, in which the house is broken up into a series of small wood buildings with thatched roofs. The living room, kitchen and study are contained in the main building, while the dining room is housed in an open-air pavilion and the master bedroom and guest bedroom have their own buildings. (The delicate construction of Balinese architecture was modified, however, with the help of local architects, to conform to Fiji's building codes, which are much more stringent because of the area's vulnerability to hurricanes. And when the guesthouse was added, it was built in the heavier traditional Fijian style.)

Not only did the owners admire Bawa's gift for placing the various buildings on the site in a way that creates a sense of mystery, "of not giving everything away up front," but they were also adamant about causing the least possible disturbance to the ecology of the site. Local wood, stone, bamboo and thatch were used, carried in by a twenty-man local construction crew. The owners recall having to explain to the builders that bamboo has useful purposes—on Fiji it is considered a weed. They also had to insist that the volcanic stones used for the foundations not be stripped of their moss and lichen, and that they not be laid in absolutely straight lines. "Now the house looks as if it had just grown out of the land," the wife says.

ABOVE RIGHT: The roofless, plant-filled shower in the master bath was built with lichen-covered local stones and paved with New Zealand slate. A wooden street vendor's chest from Madura serves as a laundry box.





Pine posts in the master bedroom are "structural as well as decorative," the wife says. "They're Geoffrey Bawa's favorite feature." Draped with cotton fabric found in Suva, the posts surround a giant-bamboo bed Garland designed. Against the far wall are a Balinese architectural element converted into a candlestand and a Balinese ladder that displays the owners' antique Javanese batik sarongs. At right, closet doors are decorated with Javanese painted wood architectural ornaments.

Even before the architectural drawings were complete, Garland and her clients had purchased almost everything that went into the house, except the bamboo furniture, which Garland designed. "We bought things for their emotional value," explains the wife, "and we ended up with only one spare piece." A hand-carved teak housefront from Java greets visitors at the entrance to the main building, and the interiors are adorned with collections of antique Balinese baskets, puppets, Javanese batik sarongs and fans. "Everything in the house has a soul of its own and bears the craftsman's spirit," says Garland. "The house gives you the feeling of traveling through the islands—over twenty of them are represented."

While the architecture of the residence may seem elemental, even primitive, it cleverly conceals technology worthy of the twenty-first century. Her clients, Garland says, "wanted to live like Tarzan and Jane, but with a fax and a CD player." Not only are such modern marvels integrated invisibly into the house, but state-of-the-art energy conservation methods, such as low-voltage lighting and an energy-stingy American refrigerator, are used throughout. The result is what the designer calls "minimalism, but with comfort."

Given Garland's predilections, of



course, this less-is-luxury atmosphere depends heavily on bamboo. It is used to make matting for the walls and ceiling, as well as the nearly invisible light fixtures, and her bamboo furniture fills the house. In the open-air half of the living room, giant-bamboo sofas offer visitors a luxurious perch from which to admire the neighboring islands. For the master bedroom, Garland created a bamboo bed, surrounded by structural columns of Fijian pine and hung with draperies of cotton mosquito netting that were made by the couple's housekeeper on her vintage treadle sewing machine.

Now that Garland has put her decorating career on hold, she is free to design things like her bamboo furniture, or the bamboo gazebo that can double as an earthquake shelter. "Bamboo," she notes, "is the perfect building material for earthquake zones because it bounces." This is only one of many bamboo facts and figures proffered by Garland, who is a veritable walking encyclopedia on the subject. Did you know, she asks, that the Brighton Pavilion has a collection of late-eighteenth-century bamboo furniture, which was all the rage back then? "I want to make it fashionable again," Garland declares. "You can't stop people from consuming, but you can get them to consume a sustainable resource."





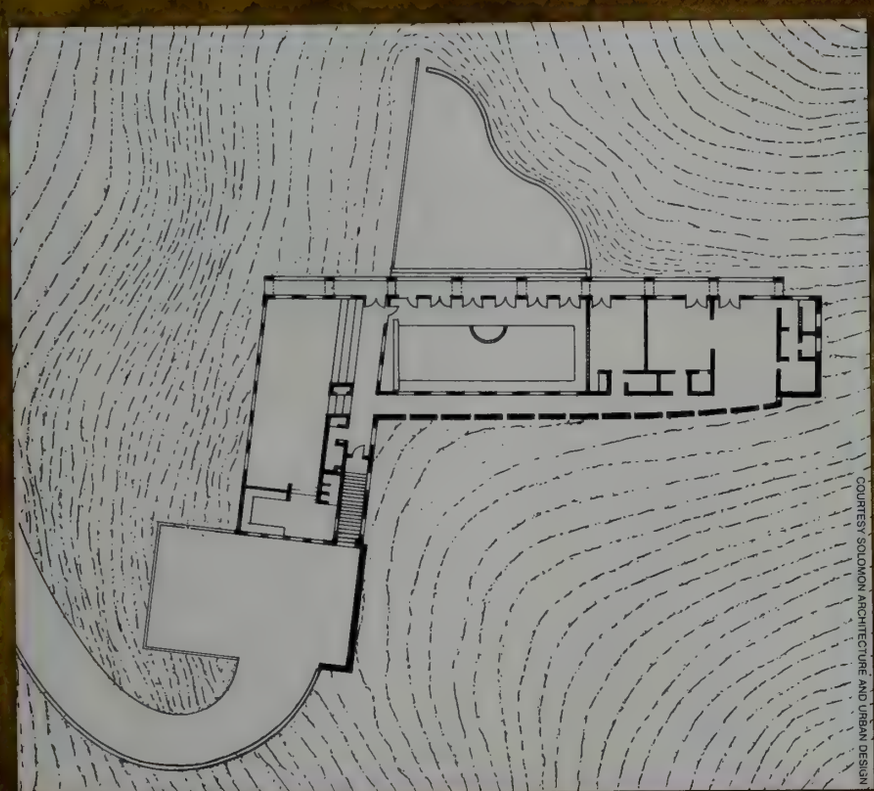
In the guesthouse, a trio of double doors open onto a view of Malau Bay and the Koro Sea. The teak-wood deck features a traditional Fijian guoy-a-stick railing. "The guesthouse was an afterthought," says the wife. "We realized we wouldn't be very popular with our friends when they found out that we'd built a huge one-bedroom house, so we added a more Fijian-accented house to appease visitors."



ARCHITECTURE: DANIEL SOLOMON

A LIGHT-WASHED VILLA IN CALIFORNIA'S MARIN COUNTY

TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY ALAN WEINTRAUB



COURTESY SOLOMON ARCHITECTURE AND URBAN DESIGN



Our goal was to build a house in which you would have to wear sunglasses," says Beverly J. Ornstein of the all-white modern villa Daniel Solomon designed for her and her husband. The three main components of the house—bedrooms, living/dining room, indoor pool—face south, opening onto a sun-splashed loggia. Walls are painted by light refracted off the maple floors and the blue pool and are animated by shadow patterns that change throughout the day. "The sunshine wraps around you," Ornstein points out. "What other decoration could one possibly need?"

The cool clarity of the house, framed by live oaks on an undeveloped hillside in Marin County, is the product of a three-way collaboration between architect, clients and builder. The owners had originally planned to build a retreat farther north and to keep their house in San Francisco. But chance led them to a seven-acre site that would allow them to stay in touch with the city without actually living there. They interviewed half a dozen architects and chose Solomon for his ability to reflect the

ABOVE: In the sunken living/dining room, the casement windows and the built-in buffet continue the floor line of the kitchen, which lies beyond the steps. Donghia fabric covers the J. Robert Scott chairs and the sofa. Pace Collection etched-glass low table.

"I'm obsessive about squares, angles, the symmetry of perfect geometry," says owner Beverly J. Ornstein. OPPOSITE: The curving hallway is the circulation spine that "organizes the interiors," notes Solomon. Reflections from the adjacent pool vitalize the space; diffused light enters through the clerestories.





ABOVE: "We wanted everything to be straightforward and simple, with no nooks or crannies," says Ornstein, who designed the master bedroom's bird's-eye-maple bed. "The house embodies our precise tastes. It makes almost no concessions to the idea that anyone else might ever live here." Bed and pillow fabric is from Donghia.

desires of his clients while expressing his own style.

As inspiration, the couple cited the vibrantly colored stucco houses of Luis Barragán and the hot-pink Spear house by Arquitectonica that served as a leitmotiv in *Miami Vice*. They ruled out strong colors for their own house, however, in part because of the anticipated difficulties in obtaining a building permit from conservative county officials. With his clients' tastes as a starting point, Solomon was influenced by the Renaissance villas outside Rome to create a house of classical symmetry and harmonious proportions. "Architecture should modify the light and the landscape," he observes, "giving you a more intensive understanding of the site."

The site, the program and mandatory height restrictions dictated the placement of the house. "We both love to swim year-round, so we wanted an indoor pool that would be the center of our lives," says Ornstein. "In addition, we requested two bedrooms, a big living room and a place to play basketball, all on one level." The pool and lawn occupy the one flat area, and the bedrooms and living/dining room to either side are subtly inflected to accommodate shifts of grade. There is a progression, from the twelve-foot-high living/dining room along a gently bowed and inclined hallway to the intimately scaled master bedroom. As in a Renaissance (or classic modern) villa, you sense the mathematical relationships that bind the parts together in a satisfying whole.

"A house should be a portrait of the clients," says Solomon. "I have fantasies about creating exquisitely crafted, Zen-like environments. Here, the clients and the builder, Ted Bissell, had an obsessive quest for perfection."

Beverly Ornstein, who handled the furnishings, is an independent media consultant and artist's representative, with no professional experience as an interior designer. "I've always had a clear idea of the way I like things," she says. "My ideal is an empty space, the emptier the better. I don't keep stuff, and I hate lamps, draperies and rugs.

"There's no place to hide in this house," she notes. "No baseboards or crown moldings—everything had to be finished perfectly." To ensure that all the right decisions were made, Ornstein spent every working day on-site for the eighteen months of construction, working directly with Bissell and consulting with project architect Kathryn Clarke as they executed Solomon's plans. She found a firm that made cast-concrete pavers to install on the terrace and around the pool, and insisted that they be supplied without the usual *faux*-finishes. The same persistence yielded all-white door hardware from a British industrial supply company. She designed the broad and blocky dining table (experimenting with a sheet of plywood on sawhorses to achieve the right proportions),

"There's a Cubistic ambiguity to the house," the architect says. "External space permeates internal space; an outside wall seems to be inside." OPPOSITE: The loggia's support beams and metal sunshade soften the light in the rooms facing south. The piano-shaped terrace results from a retaining wall that "follows the contours of the land."







INSET: The pool room, which is set at the center of the house between the loggia and the hall, is filled with light from the French doors and the skylights. The placement of the doors, says Solomon, is "ordered by the beams that frame the skylights."

adapted that design for the master bed, and had both fabricated in bird's-eye maple. "Once I find something I like, I use it everywhere," she says.

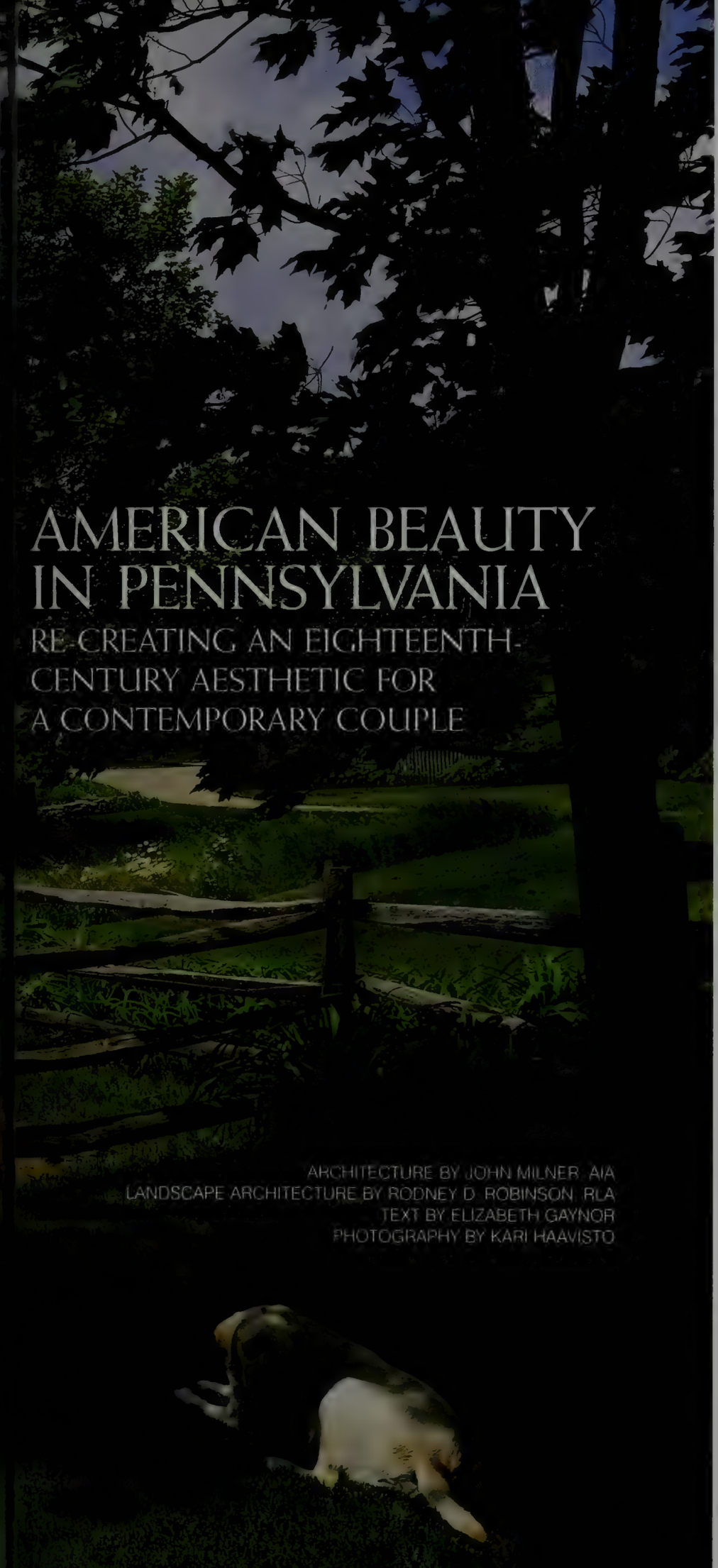
Her minimalist approach focuses attention on the felicities of Solomon's design and on his lucid plan. From the auto court you ascend a narrow flight of steps and enter the house at the junction of two opposed axes. Maple steps cascade like bleachers into the living/dining room. Windows and French doors reveal a panorama of hills, with Mount Tamalpais beyond, and tight-framed compositions of live oaks. The hallway extends from the living/dining room, illuminated by a high row of windows set in the outer wall and by French doors that overlook the pool. At the far end, a single tiny opening draws you forward, around the curve and into the void of the master bedroom. This easy flow of space is complemented by the tight-knit plan of the study and the master bath. The centrally located pool room opens to the loggia; its French doors and Plexiglas skylights give it the look of a canopied courtyard. The deep coffers of the ceiling diffuse the midday sun and anchor the pool to the geometry of the house.

Above all, there is the insistent whiteness. "White has to contain other colors in order to respond to light," says Solomon. "Many commercial white paints lack these tones and look dead in brilliant light." In contrast, Solomon's shades bring to mind Cycladic villages or fresh Alpine powder.

Of his clients' early disposition toward a neon palette, the architect says, "They were a little tongue-in-cheek about it, but not entirely. They soon became completely fascinated with the idea of a white-on-white building. The power of the white aesthetic took over." □

"The county officials did everything humanly possible to stop us from building," says Ornstein. "They missed the point. They said, 'It would be nice if it weren't white.' " LEFT: The eastern façade and the retaining wall enclosing a guest parking area create a spare, sculptural presence in the landscape.





AMERICAN BEAUTY IN PENNSYLVANIA

RE-CREATING AN EIGHTEENTH-CENTURY AESTHETIC FOR A CONTEMPORARY COUPLE

ARCHITECTURE BY JOHN MILNER, AIA
LANDSCAPE ARCHITECTURE BY RODNEY D. ROBINSON, RLA
TEXT BY ELIZABETH GAYNOR
PHOTOGRAPHY BY KARI HAAVISTO

John Milner, an architect who specializes in restoration and teaches at the University of Pennsylvania, likes to take his students on field trips to historic structures outside Philadelphia. When he brings them to SuRal Farm, with its leaded windows and worn pine siding, owners Suzanne and Ralph J. Roberts come out to greet the class and oblige them with a brief history of their property. Very brief. The wood-and-stone farmhouse and its six outbuildings were completed just three years ago.

The deception always works. So convincing is the spread of rural structures, meticulously executed of old materials in the vernacular style of Chester County, that the couple never fail to elicit the surprise that so delights them. Suzanne Roberts worked long and hard toward the delivery of that architectural punch line. The guiding vision for the project was hers. A team of professionals (John Milner among them) who were chosen for their expertise in the restoration and handling of two-hundred-and-fifty-year-old Pennsylvania country houses gave form to her ideas—creating a farm with a springhouse, a stable, a carriage barn, a log guesthouse and a flourishing kitchen garden. SuRal Farm artfully infuses an eighteenth-century homestead with twentieth-century amenities befitting the chairman of Comcast, one of the country's largest cable companies, and his actress wife, who is pursuing a career as a psychologist.

The couple happened upon the rolling land while they were living in a sprawling modern house in suburban Philadelphia that had been designed for them and their five children by a disciple of Frank Lloyd

"If we'd found an old farmhouse on a nice piece of land, we probably would have bought it," says Ralph J. Roberts. Instead, he and his wife, Suzanne, architect John Milner and a team of craftsmen re-created an 18th-century farm in Chester County, Pennsylvania. Miniature Sicilian donkeys and one of the family dogs idle near the house.





The couple's property, which they call SuRal Farm, extends some 150 acres and includes a stable, a guesthouse and a spring-fed pond. "When everything outside is so open, you need a feeling of coziness inside, so we kept the rooms small," Suzanne Roberts says. Primarily 18th-century pieces furnish the keeping room off the entrance hall. The corner cabinet, her first purchase, displays Pennsylvania redware. Treen objects line the mantel.



Atop a primitive cupboard in another corner of the room are painted Pennsylvania Dutch boxes. Hanging in the dining area, at right, is a rare 19th-century Jacob Maentel watercolor from Sotheby's. In the second keeping room, beyond, a panel-back armchair sits before the walk-in fieldstone fireplace.



Wright. The property was part of a five-thousand-acre cattle ranch that had been sold by the King Ranch to a consortium of neighboring landholders under a conservation easement. Conditional to the resale of large tracts of the grazing land was the promise to preserve its natural assets and to adhere to stringent building rules. "Once we found the land, we became so taken with the environment we knew we wanted to live here full-time, even if for me it meant commuting over an hour to the office," says Ralph Roberts. Eight years, seven structures, five horses, three carriages and a man-made, spring-fed pond later, the couple have their wish for a (newly) historic property.

The impulse to forsake modernity for antiquity, city access for pastoral isolation (with the exception of a stable of horses, a pair of miniature Sicilian donkeys, three dogs, a house feline and several barn cats), seems to have come as naturally to them as downsizing one's living quarters does to most of their contemporaries. Rodney Robinson, the landscape architect who helped site the structures and plan the use of the property, says, "We took a great deal of time, tested things and changed them when they weren't right." In choreographing the approach from the road, he sought to pull people in and deliver glimpses of the farm a little at a time. Sassafras, wild cherry and sumac are massed into hedgerows to domesticate the entrance but also to mask parts of the property. The drive leads down into the grassy valley where the main house lies. "We wanted to reach for the view by climbing hills in our Jeep or on horseback rather than by dominating it," Suzanne Roberts points out.

The farm buildings sit protected from the wind and weather, oriented to maximize southern exposure, just



ABOVE: Treen objects and yellowware that the Robertses bought at antiques shops and shows are arranged in the 18th-century Pennsylvania pine pewter cupboard in the kitchen. The rattail spoons are pewter.

BELOW: A circa 1790 Fraktur drawing is set alongside miniature pottery from the same era in a staircase niche. Suzanne Roberts, who oversaw the design of the interiors, found many of the antiques at local shows.



OPPOSITE: Wide-plank floors and old beams underscore the farmhouse feel in the kitchen, which adjoins the buttery. In the cabinet is an array of Pennsylvania redware. Windsor writing chair is circa 1820.

ABOVE: Handwoven vegetable-dyed fabric trims the reproduction four-poster in a guest bedroom. "We used milk paint for the trim," says Suzanne Roberts. The Windsor rocker and candlestand are 18th century.

BELOW: The guest bedroom in the loft features a children's corner with diminutive pieces from the 18th and early 19th centuries. A rich yellow ocher was sponged on the walls and antiqued for a period look.

OPPOSITE: Borders of flowering plants authentic to the 18th and 19th centuries bloom outside the guesthouse. "Research let us know the kinds of plant life that existed in that time," says Suzanne Roberts.



as they would had they been built by a farmer two centuries ago. The shape and the texture of the house were inspired by a homestead owned by one Gideon Gilpin and appropriated by Lafayette as a tavern for his soldiers during the Battle of the Brandywine in 1777. Like the Gilpin house, the Roberts residence is an evocative mixture of fieldstone and pine, diamond-cut windows and hand-split cedar shakes. Although from the front the house appears disciplined and contained, with oxblood-stained clapboards and a pent-roofed entrance, the building reaches back with two wings at the rear, lending it the ram-









LEFT: Native American country pieces fill the guesthouse, which was moved from Lancaster County, Pennsylvania. "We wanted it to look as though it was lived in by a neighboring farmer who had traded with the Indians," Suzanne Roberts explains. ABOVE: The exposed chinking in the bedroom of the guesthouse forms a rustic background for Native American textiles and a Windsor side chair. At right is a kachina doll. BELOW: The couple take their 18th-century lady's phaeton out for a spin.

bling charm of a family home that has been expanded over the generations.

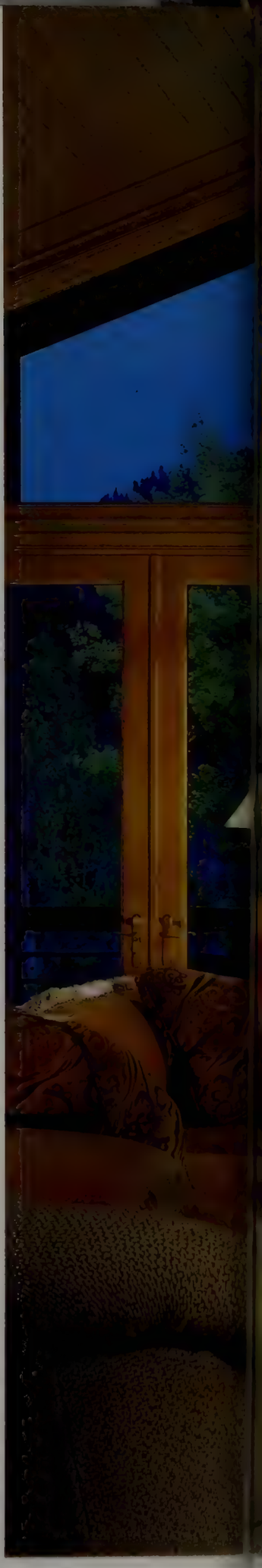
The plan includes a generous kitchen, a pair of connected sitting rooms (fashioned after eighteenth-century multipurpose keeping rooms) and a master suite (with home office) on the main floor, and two guest bedrooms with baths upstairs. The kitchen is ample enough to incorporate a table and chairs for informal meals. For candlelit dinner parties of up to fourteen, a table is set in each keeping room, the scale of the spaces conveniently limiting the length of the guest list.

Contributing in good measure to the relaxed feeling of the interior is the worn quality of the antiques found throughout the rooms. During the five years the farm was being planned, refined and built, Suzanne Roberts rarely missed an antiquing weekend. "I even went to a couple of shows in a wheelchair, when I broke my leg," she says with a laugh. Early on, she was educating herself; even-

continued on page 183







SEPTEMBER SONG FOR ASPEN

A COLORADO RETREAT CLAD IN AUTUMN COLORS

INTERIOR DESIGN BY DONNA LIVINGSTON TEXT BY IRENE BORGER
PHOTOGRAPHY BY MARY E. NICHOLS

"I first saw the house in fall, and all my ideas for color came from that season," says Donna Livingston of an Aspen retreat she designed for John Silberman. ABOVE: Urns from Michael Taylor flank the copper-and-glass doors to the entrance hall. RIGHT: To establish a focal point in the living room, the designer replaced a span of glass doors with a stone fireplace wall and added the hexagonal window to preserve the view. Mimi London fabric is on the pair of chairs. Sofa pillow print, Old World Weavers.

It's still a wild world on the mountain road between Aspen and Denver where Independence Pass crosses the Continental Divide. There are bears and deer, raccoons and elk and huge ponderosa pines. The last thing Los Angeles–based designer Donna Livingston expected to encounter in the land of old silver mines and scrub oak was a residence done "all high-tech Florida Beach."

Owner John Silberman, a Chicago investor, had purchased the property for its vast space, its even vaster panorama and its two sweet ponds. From the beginning, Silberman envi-



transforming his "grand hotel" into one big comfortable den."

"It was eleven thousand square glossy feet," Livingston remembers. "Mirrors, glass, pink marble everywhere." But before the rosy marble was razed and the pink doors were succeeded by ones of hand-hewn copper, Livingston had to find the "home in the house," to discover its "axis."

"The house was so large in scale," she says. "The living room ceiling was twenty-two feet high. But when you walked in the front door, there was absolutely no focus."

In a place where people cross-country ski out the door weeks before Thanksgiving, a major ingredient was missing: There was no fireplace to curl up in front of. So Livingston designed a huge stone hearth and, in doing so, created the household's spatial and psychic center. But a span of windows would have to be removed, deleting a view of Aspen Mountain. A dialogue ensued between designer and owner. "I wanted a focal point, he wanted a view," recalls Livingston. "We had full-out arguments, we had contests, we went around and around." The result? A talismanic six-sided window was set above the fireplace, and the living room became more intimate without sacrificing the vista.

Textures with gumption replaced slick surfaces. The indigenous Colorado buff stone, used for the hearth, was installed throughout the residence. Walls were glazed to look like parchment. The double entrance hall doors, constructed by a coppersmith, were burnished to look like "wonderful old pennies."

It was early fall the first time Livingston saw the Silberman residence. "The aspens were shimmering, everything looked golden. I wanted to find





ABOVE: "The cherry paneling in the media room creates a rich, enveloping feeling," notes Livingston. "It also keeps it simple—you don't need paintings." The Anglo-Indian trunks with ivory inlay are from Nancy Corzine. Ralph Lauren paisley on ottoman and throw pillows. RIGHT: "I loved Kalef Alaton and did what I believed he would have done in the dining room," Livingston explains. "I went after huge scale—heavy chairs because of the height of the space, a heavy mirror because of the openness, and big plants to soften it." The carved Indian mirror frame is from Mimi London.

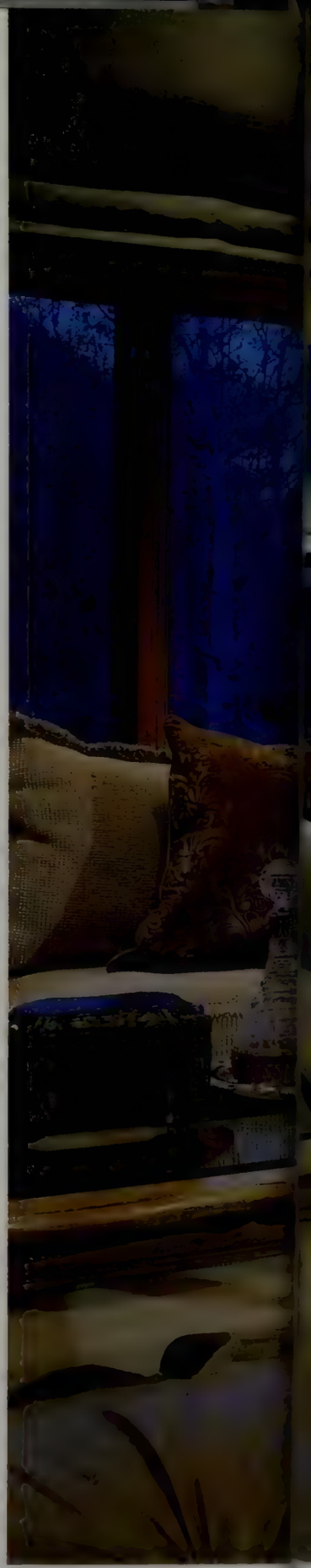


the landscape, a great, ... color." She settled on ... tones, bronzes and coppers. Lacquered leather Chinese trunks, dining chairs upholstered in pigskin and a carved gold-leafed Indian temple door in its next incarnation as a low table all suggest a harvest hue.

From the ribbed gold chenille and auburn paisleys to a deep brown silk swagged in a guest bedroom, the fabrics are variegated and heady. There's even more riotous color from April to November. Landscape architect Cathy Markel worked closely with Livingston to develop a full-fledged English perennial garden, rare at this altitude.

Since Silberman's Colorado residence is meant as a retreat from the demands of business, he saw that it was well outfitted for playfulness. "We watch movies in the screening room, we barbecue, play baseball and badminton, swim, canoe and even race toy motorboats on the lakes," he says. And when it's too cold to do the breaststroke outdoors and there's been enough of skiing, guests move indoors and go poolside. With stereo speakers strategically placed all around, one can do the crawl or the butterfly and never miss a beat. □





"There's nothing bright or shiny or chrome in the house," Livingston says, "just earth tones—copper, gold, parchment." ABOVE: A first-floor guest bedroom is dominated by a wrought-iron four-poster. "I wanted a romantic atmosphere, and the wall glazing gives the room a warm glow." The print and textured fabrics for the pillows, chair, bed skirt, draperies and table skirt are from Rodolph. Silk for bed swag, J. Robert Scott.

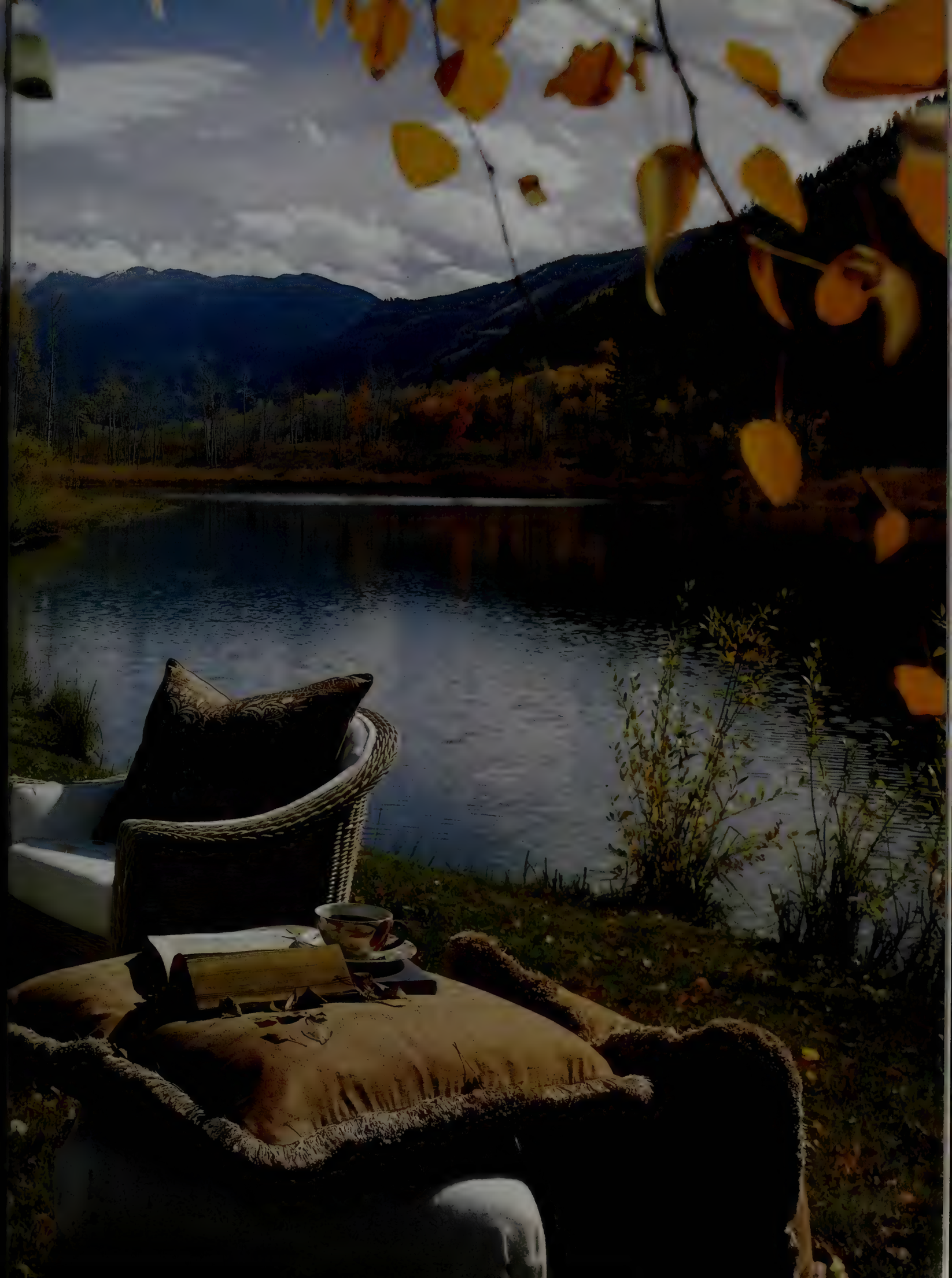
"I wanted to find a palette like the landscape, a great, calm swath of color," says Donna Livingston.

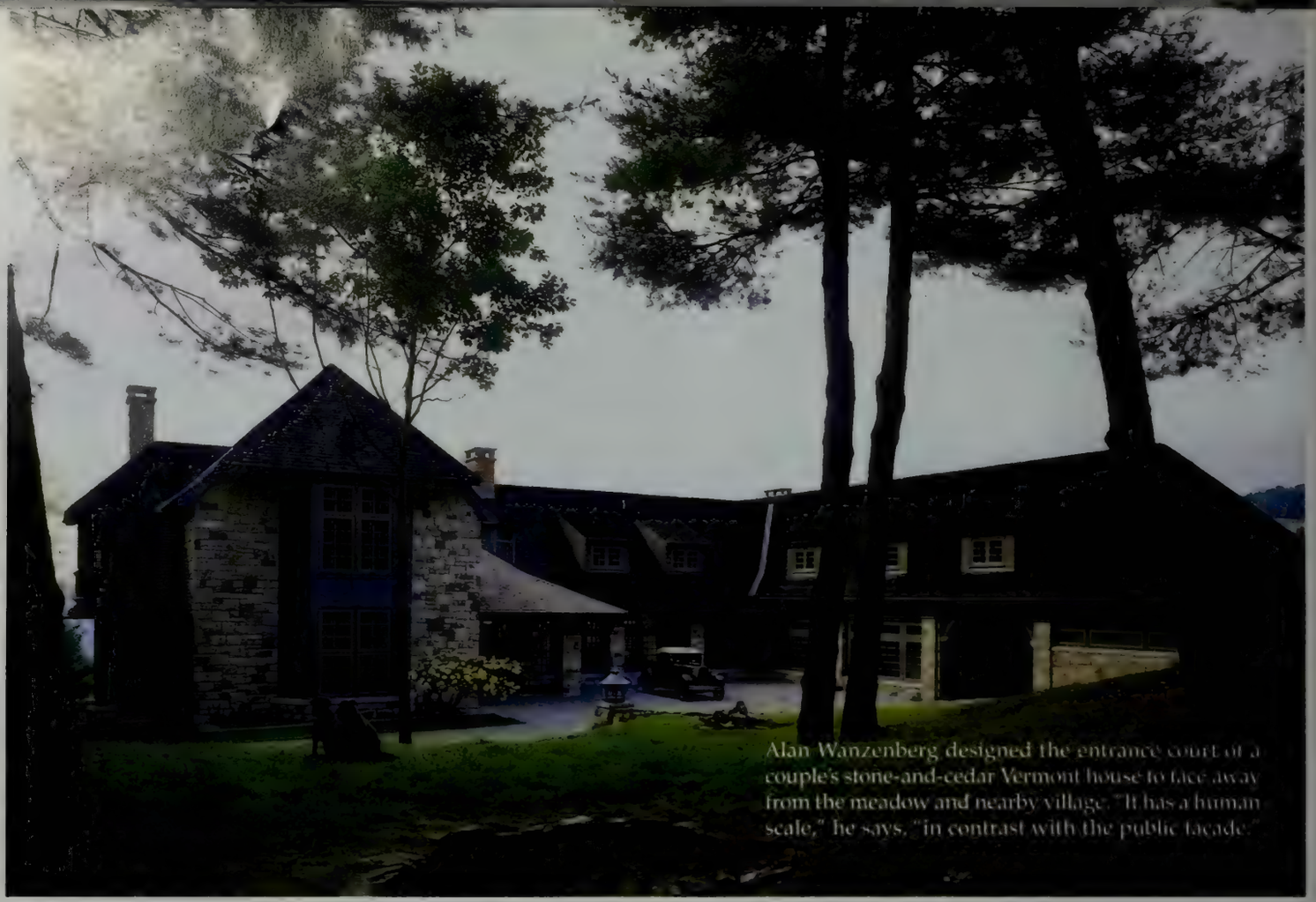


"In every interior I go for comfort," says Livingston. "You *want* to sit down on the sofas." ABOVE: "The master suite has the same warmth and tone as the rest of the house, but it's lighter," observes Livingston, who unified the large space by upholstering the walls with a champagne silk, from J. Robert Scott, and fashioning Roman shades in the same fabric. The sleigh bed and sofa are of her own design. "When the shades are closed there is a true sense of serenity in the room." The armchair is also from J. Robert Scott.



At the rear of the house, a private pond has a view of Independence Pass, which is covered in snow year-round. A seating area is furnished with chairs and a table from Walters Wicker. "It's a nice place to take tea and a good book," says Livingston.





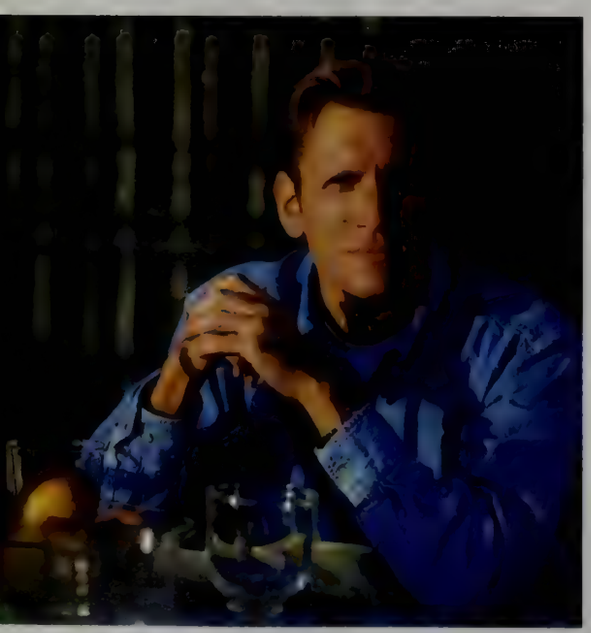
Alan Wanzenberg designed the entrance court of a couple's stone-and-cedar Vermont house to face away from the meadow and nearby village. "It has a human scale," he says, "in contrast with the public facade."

VERMONT CRAFTSMANSHIP

ENDURING VALUES EXPRESSED IN STONE AND WOOD

"My goal for the house was to create modern, comfortable spaces that work within the traditions of great craftsmanship and detailing," says Wanzenberg (below, on the terrace).

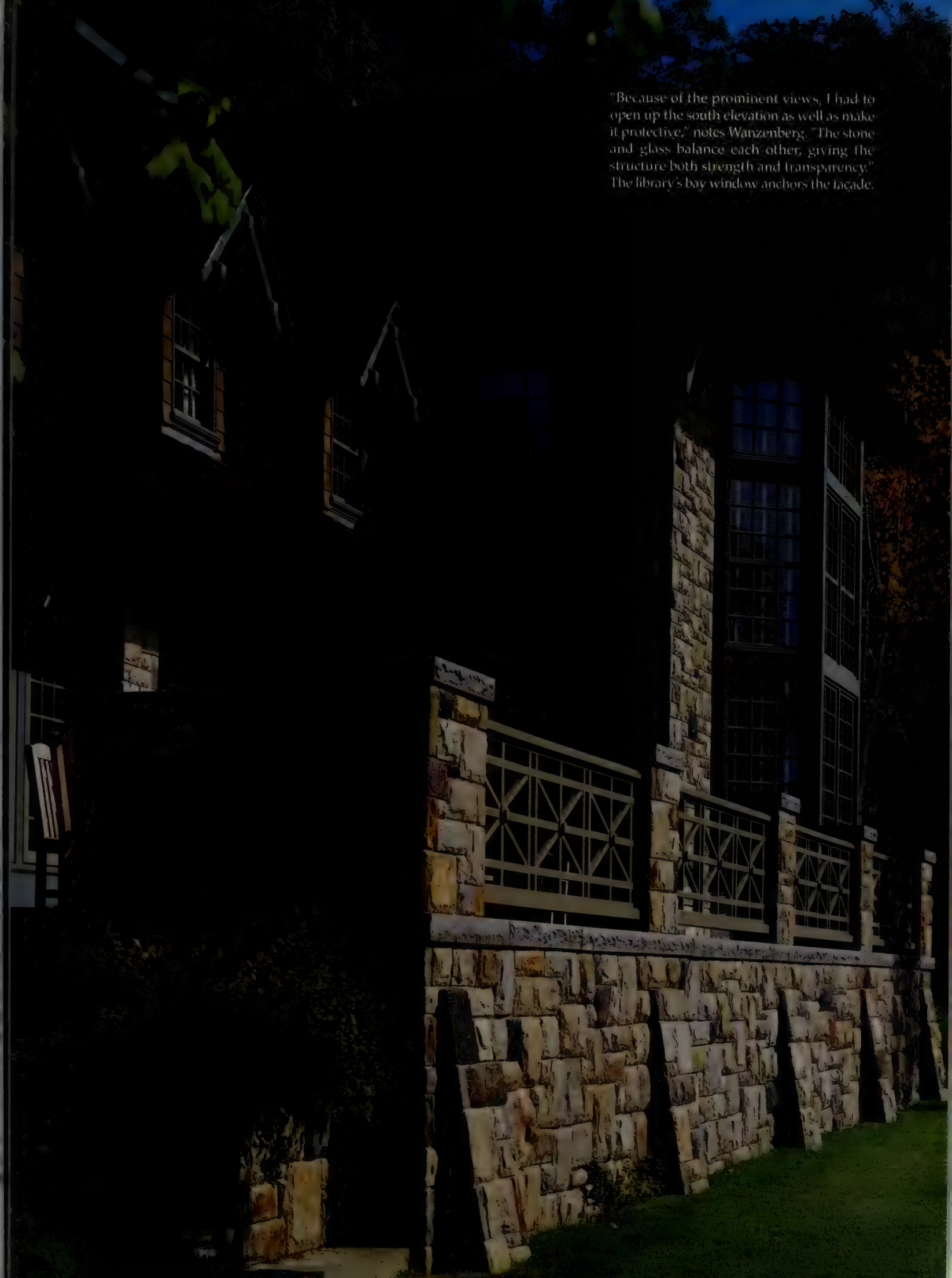
ARCHITECTURE BY ALAN WANZENBERG, AIA INTERIOR DESIGN BY JED JOHNSON
TEXT BY STEVEN M. L. ARONSON PHOTOGRAPHY BY DURSTON SAYLOR



Talk about lapidary vibes. When the couple saw a stone house in Connecticut that architect Alan Wanzenberg had restored to its granite grandeur, they recognized it at once as a prefigurement of the house they would build for themselves someday. The confident mixture of materials (there were shingles taking the edge off all that stone)—in fact, the rugged straightforwardness of the whole design—took firm hold of their imagination. A few years later, having purchased some property in Vermont, the Green Mountain State, they flashed Wanzenberg the green light.

A south-facing hillside was chosen for the site: A meadow wind-sown with wildflowers reposed below, a proper mountain peaked in the distance. Classic New England farmland though this was, the last thing the couple had in mind was an archetypal New England farmhouse. Rather, an Adirondack-like cottage, its lines all steep and sloping, was the hybridized ideal that they aspired to—a house, moreover, built of the finest materials and by the most skillful of local craftsmen (stoneworkers, painters, wood finishers, metalworkers, cabinet and furniture makers—the lot).

The resulting structure, it can safely be said, amounts to more than an accumulation of these effects, for



"Because of the prominent views, I had to open up the south elevation as well as make it protective," notes Wanzenberg. "The stone and glass balance each other, giving the structure both strength and transparency." The library's bay window anchors the façade.



"It's a bit of a trick," says Wanzenberg of the trellised archway he designed for the entrance hall. "The door isn't centered in this space. With the arch and columns we fashioned an interior symmetry that actually doesn't exist." *The Outing*, 1991, by Janet Fredericks is displayed above the fireplace.

Wanzenberg has lifted it out of the range of its traditional associations. It might best be described as a luxuriously amplified lodge—one that even achieves the distinction of a manor house.

A driveway bordered by maples, birches and pines curves gently up to a cloistered courtyard and porte cochere that offer a view of the sylvan hillside. Wanzenberg plotted all the exterior lighting, including a spherical opalescent globe to hang over the covered entrance. Then he and his partner, Jed Johnson, a decorator whose work is known for its clean, understated elegance, designed copper lanterns of antique restoration glass in such historically derived forms as nineteenth-century coach lights.

"This house was an opportunity to summarize a lot of our earlier ideas and extend them," Wanzenberg says, adding that the clients worked closely with him and project associate Scott Cornelius on the plans. For some of the more complex spaces—the library and the entrance hall, for instance, were to have double-height ceilings and balconied mezzanines—the architect made models before finalizing the design.



The large bay window defines the double-height library. "The balcony was introduced for scale, to keep the room from becoming formidable," says Wanzenberg. "Its other purpose is to give the feeling of an old-style library, where you could crawl up into the stacks and read away for hours on end." Clarence House fabric covers the sofas.



The steamed beech of the dining area's windows, moldings and fireplace mantel was put through an elaborate staining process to give it the features of cherry. "We wanted the nice warm glow of cherry but didn't want it to change colors and age the way that wood does," the wife explains. The table, with an antique chestnut top, is surrounded by bowback Windsor chairs.

The clients also had a hand in the choice of materials and finishes. They pored over mountains of mahoganies and stacks of cherries for the library, opting for an English brown oak because it straddled formal and informal, and because its honey coloration was warming in a large-scale room. To find this oak, the wife and the architect hired a New Hampshire wood broker, who went out and purchased a bunch of old trees warehoused in England. The broker found the wood for the kitchen in Europe as well. (The kitchen had originally been specced to be cherry, but cherry, as it happens, turns colors, so the search was on to find a wood with the feel of cherry that would age more consistently. That wood was steamed beech.) The quest for quality ended closer to home: Wanzenberg and the wife shopped fieldstone quarries in northwestern Connecticut for the exterior walls of the house and the terrace walls, and settled in the end on an aged fieldstone that had both texture and character.

In the entrance hall, the eye is summoned first upward to a semicircular balcony, then downward to a fireplace with an antique mantel and a tile surround. Alan Wanzenberg devised a painted-trellis archway as a compositional frame for the windows and the glazed door that leads out to the terrace. This rigorously controlled, preternaturally architectural space is softened by the leafy pattern and handcrafted quiddity of an antique tin chandelier that Jed Johnson found in Texas. Indeed, the furniture throughout the house was selected—with Johnson's usual sparing hand—to counterpoint the architecture.

Because the couple envisioned their house as a place to pile in family, friends and business associates, they insisted on informal living areas for all-purpose social circulation. "We wanted our guests to feel comfortable coming down in the morning in bathing suits in summer, and



"Originally the house was planned with an imposing rectangular pool right off the living room," says the wife. "I changed that. I wanted the pool to be closer to the kitchen for casual entertaining, and to look something like a pond, like part of the environment." The boulders are from a local hillside; the birch saplings that form the latticework on the nearby wall were found on-site.

in winter in long underwear," the wife says.

The only really formal space in the house is the two-story paneled library, at the eastern end of the building. The window there, clearly Lutyensesque, is double-height and composed of three vertical mahogany-framed sections, with rough-hewn pegged timbers providing the structural supports for the bay. The great advantage of so grand a window is that, aside from giving scale to the three-sided wraparound mezzanine where books are shelved, it lends the room the tone and tincture of a nineteenth-century gentleman's library.

The judgment of any house finally rests in the hands of the people who live in it. The husband says, "Unlike some of the horror stories we've all heard about working with architects and designers, Johnson and Wanzenberg were extremely flexible and wanted to help us build *our* house, not *their* house. Their focus was to make sure that whatever ideas we had made sense technically and also to suggest better ways to do things. Often when you build a house of a certain size and quality, it becomes a monument to other people's taste. Thanks to Jed and Alan, this place is," he laughs, "a monument to ours." □



"The apartment had the basic architecture, but it needed content," says decorator Robert Denning of Mr. and Mrs. Spencer Hays's Manhattan residence. ABOVE: Recessed lighting in the entrance hall's barrel-vaulted ceiling illuminates art by Matisse, Ingres and Baldini.

Denning mixed Regency, Empire and Biedermeier pieces.

Which came first? The decorator or the dwelling? The chicken or the egg?

For Spencer and Marlene Hays, who already own an imposing house in Nashville and a flat in Paris, it was a case of the decorator, Robert Denning, coming in first by a luxurious mile.

While Marlene Hays pored over glossy magazines in search of ideas for a still-to-be-acquired Manhattan apartment, her eye was caught and held by the lavish, Rothschild-style-inspired work of the noted New York interior design firm Denning & Fourcade. Captivated by Denning's unique decorative twists and his delight in high drama, she had torn out the pages and saved them. "When I find what I'm looking for, I'll call Robert Denning," she decided.

What she was looking for took her two years to find. It wasn't how many but the size of the rooms that mattered. An expansive, high-ceilinged living room was a must, for entertaining and to afford ample space for the Hayses' extensive art collection. When she discovered the Manhattan apartment she loved, she fell not only for the feel of the place but for the grand living room. And everything was in quite good order, a telling, selling point. "Fortunately, I didn't have to gut it," says Marlene Hays, who didn't relish the idea of restoring a wreck.

The next thing she did was get Denning on the phone. "I've clipped all your photographs," she said. "Now it's time you did something for me." He did, and she's glad he did. "He's a delight to work with," she notes. "At first I thought some of his ideas were crazy, and I'd wonder. All those mirrors, for example. But they turned out to be a perfect setting for our pictures. What he suggests always works."

OPPOSITE: A 19th-century-style interplay of patterns invigorates the living room. At left is *Femme en Déshabillée Verte*, 1899, by Carrier-Belleuse. Wallcovering, drapery and ceiling frieze fabrics from Brunschwig & Fils. Biedermeier furniture damask, Schumacher.

MANHATTAN GRAND LUXE

RICHLY APPOINTED ROOMS FOR COLLECTORS

INTERIOR DESIGN BY ROBERT DENNING OF DENNING & FOURCADE
TEXT BY AILEEN MEHLE PHOTOGRAPHY BY DURSTON SAYLOR



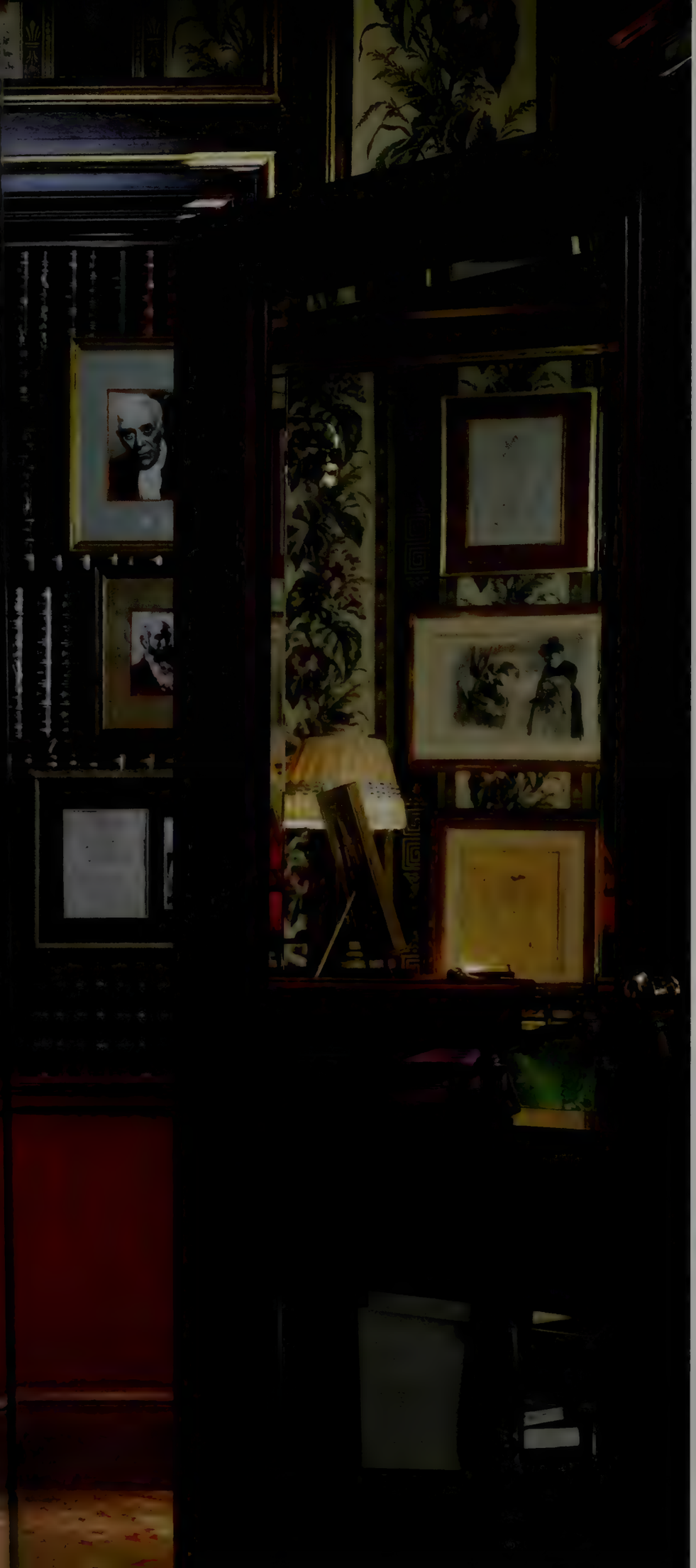




OPPOSITE: "The walls of the coromandel library are decorated with panels taken from a Chinese lacquered screen," says Robert Denning. Reflected in the mirror is Eva Gonzalès's *Portrait of a Young Girl*. Clarence House floral ceiling fabric.

ABOVE: A 19th-century marble-topped Empire table in a corner of the library displays two small framed works by Pissarro: an 1873 drawing and an 1878 gouache on an easel. The Chinese vase on the shelf dates from the 19th century.


Pierre Bonnard Illustrator
BONNARD
BARTLETTS
DOROTHY RODGERS MY FAVORITE THINGS
MAILLOL
DEGAS



"When I hear someone's been 'clipping' me," Denning says, "I know I'm in. And I knew I'd do the apartment à la Rothschild, a style I define as many good things used irreverently."

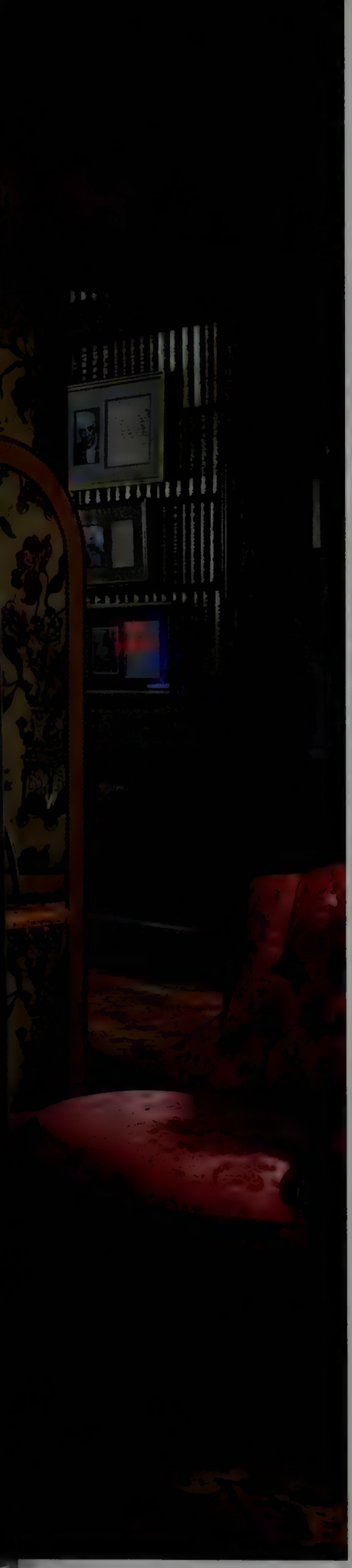
The fifteen-by-thirty-foot living room needed lightening and brightening to create a proper background for the paintings and drawings that now hang in beautiful profusion from ceiling to floor. But even before the wall panels were painted soft green outlined in gold, and before the walls themselves were covered in a muted red-and-gray linen printed with seductive eighteenth-century maidens and frolicking cherubs, Marlene Hays and Denning went off to auction and bought two huge nineteenth-century Savonnerie carpets, which they proceeded to chop up to fit the room. First things first.

After that groundwork was laid, the room pretty much fell into place. With the panache and lush plushness that are his signature, Denning, who finds it boring and unimaginative to stick to one period, mixed Regency, Empire and Biedermeier pieces in a marvelous mélange. Just beneath the ornate painted ceiling, edged by a frieze of entwined acanthus and olive leaves, are carved, mirrored niches holding classically themed bronze busts. And from the largest recessed panel hangs an exquisitely luminous nude beauty, a pastel on canvas by the nineteenth-century French artist Pierre Carrier-Belleuse. The gossamer green robe de nuit falling from her shoulders does nothing to hide her glowing flesh, and with no trouble at all she becomes the focal point of a room filled with works by Gauguin, Renoir, Hassam, Tissot, Modigliani, Bonnard, Pissarro, Degas and Daumier. Never underestimate the power of a woman, especially one that looks like this when she doesn't let clothes stand in her way.

The paradox of the room is that although it is enormous enough to

L'Atelier by Forain hangs above a miniature book press in the master dressing room/library. In the hall beyond, shelves are filled with small figurative sculptures by Maillol and Daumier. Clarence House wallcovering.







LEFT: "Rich fabrics soften the master bedroom," says Denning, who covered the split screen and walls with a Cowtan & Tout chintz. Over the *secrétaire à abattant* is *La Ménagère*, 1886, by Jules Emile Saintin. Stark carpet. "The apartment lacked color," explains the decorator. ABOVE: "The pretty Louis XIV bed defines the master bedroom. Everything was fashioned around it." Taffeta for the festoon draperies is from Brunschwig & Fils.

swallow furniture whole, it still allows every piece to make a statement. Certainly that includes the "Denning chair," an elegant trademark the decorator invented by copying an English armchair he found in a Philadelphia antiques shop and putting it on rocker swivels for "absolute, outrageous comfort." The pair here are covered in blue-green silk damask from the famous Paris firm Tassinari and Chatel, the oldest fabric house in the world, purveyors to no less a personage than Marie Antoinette.

At the end of the room, near the door leading to the library, Denning has made use of still another trademark, a commodious tapestry-covered lounge, inspired by the late Mrs. Ogden Phipps, who used them from the time she was a girl summering in Maine. The trick of the immense sofa with giant cushions is "knowing how to sit on it," says Denning. "Because your feet cannot touch the floor you must curl them under you—with your shoes off, of course." Of course.

The adjoining room, known as the coromandel library because the former owners cut up a black-and-gold coromandel screen and applied it to the wall in panels, is an art-filled bower. Denning upholstered the ceiling in an ogee and floral pattern, chose a nineteenth-century Aubusson in shades of navy blue, rose and pink, and made ornate balloon draperies of golden-yellow-and-beige hammered silk. The lampshades are what Denning calls "1920s Park Avenue." One is even created from an old Spanish shawl. There are crystal-pleated shades on the bronze-doré chandelier, little *faux*-bamboo

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GEORGETOWN DOYENNE

CULTIVATING TRADITIONS IN A PROMINENT WASHINGTON HOUSE

INTERIOR DESIGN BY NANCY PIERREPONT
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY DERRY MOORE

This is a house with a lot of history," says interior designer Nancy Pierrepont, whose mother, the late Margaret B. Weller, was responsible for the decoration of the residence from the year it was bought, 1957, until her retirement in 1983. Mrs. Weller was a Virginian who always carried with her the gentle air of her native Charlottesville; although she never raised her voice, her clients learned to appreciate the authority of her views and the depth of her knowledge. In this case, her job was to take what had originally been three adjoining

ABOVE: "When the owners bought it years ago, my mother, Margaret Weller, helped them with the interiors," says Nancy Pierrepont of a circa 1840 Federal house in Georgetown. "I've helped for the past eleven years." RIGHT: Among the rooms Pierrepont redecorated is the parlor, where landscapes and drawings hang on the walls. Crystal-luster wall lights flank the mirror above the original mantel. Sofa fabric, André Bon; slipper chair fabric, Clarence House; velvet on stool, Scalamandré.

All Washington remembers how many important gatherings took place there.





ABOVE: A School of Bellotto oil depicting Venice is displayed with Chinese paintings over the camelback Chippendale sofa in the library. Armchairs covered in Brunschwig & Fils quilted chintz stand on the antique English needlepoint carpet. Through the doorway, crowned by a fretwork overdoor, is an antique French chinoiserie scene.

late-Federal houses on a quiet Georgetown street, behind which stretched a vast garden, and make a home for a couple with seven children.

The husband was a distinguished public servant, and all Washington remembers how many important gatherings took place there during his time. "Yet," says Nancy Pierrepont, "while it is a large house, perfect for entertaining, it's really a house based on family. Look at the library: good for a party but so lived in."

Since the husband's death, the wife has continued to use the house as he would have wished, loaning it to friends for occasions such as a daughter's coming-out ball and keeping up



"I like artworks hung one on top of another," says Pierrepont. RIGHT: In the library, a collection of nautical and Hong paintings is arranged above a sofa accented with needlepoint pillows portraying the family dogs.



"I've added some things to the library, but it's still very much as my mother did it," the designer says. ABOVE: Over the mantel is a mid-19th-century Scottish painting by Otto Theodore Leyde. Antiques include a Victorian fire bench, a brass-bound games table and a French demilune. The lamps are made from antique tole vases.



and improving the extensive gardens. "When you think of the vegetable garden and the greenhouses, it really is plantation life," she remarks. In the upper garden, where brick walls shelter herbs and flowers as well as a rich supply of vegetables, stands a nineteenth-century carriage house that has been converted into a ballroom and theater; it was the scene recently for a dinner for eighty people in honor of Vassar, the hostess's alma mater.

The first surprise for guests entering the modest front door from the street is the unassuming staircase leading to the second floor. "Remember



OPPOSITE: In the study, a Neapolitan School painting, *The Blue Grotto at Capri*, is mounted above the English mosaic mantel between a pair of antique French columns. The French wallpaper screen is a family heirloom. The painted chair is Hepplewhite.

"It's really a house based on family," says Nancy Pierrepont.

Monticello," murmurs Pierrepont, her Virginia blood rejoicing. There is an equally humble service staircase and an even smaller hidden one that ascends behind a panel in the library.

The library is a huge room, filled with sun from tall windows on the street side and light from the orangery giving onto the lower garden, which was designed by Perry Wheeler. Pierrepont's mother chose the chintz that still covers the upholstered furniture in the library. Then she added small, elegant pieces like the curved fire bench and another bench behind the big sofa.

On the walls hangs the owner's collection of nineteenth-century trade paintings of the China coast. "My three passions are Oriental scenes, Egyptian ones and volcanoes," she says. "I'm especially big on volcanoes."

The parlor, adjacent to the library, is the work of Nancy Pierrepont. The room has two delicate Adamesque mantelpieces, and on the walls hang gouaches of the owner's beloved volcanoes from Italy.

Another of her interests is antique porcelain, of which she has a varied collection. There are two dining rooms, a little oval one that seats six and the main dining room, which contains an eighteenth-century French brass-bound table that on festive nights is appointed with one of the owner's superb Chinese Export services.

The oak floors in the main rooms, with planks of random widths, gleam and shine during the daytime, and gleam again at night. A room on the right as one enters the house has a fireplace, which is lighted for parties,



ABOVE: "I don't have any firm rules when I'm looking for furnishings—I see things that remind me of people," says Pierrepont, who installed a brass-trimmed Louis XVI table and circa 1820 Regency chairs in the main dining room. On the table is one of the owner's sets of antique Chinese Export porcelain.

matching the fire warming the parlor on the left. "I like to see a fire going in two places as you come in," said Mrs. Weller, and the tradition has been continued. On special occasions, the only illumination besides the open fires in each of the rooms comes from candles in sconces, candlesticks and subtly arranged picture lighting. The effect is pleasantly soothing, extremely understated and magically becoming to the guests, who are inclined to stay late as the candles burn down.

Overnight guests find themselves in a suite that, from its chintz-covered sitting room, overlooks the garden. In the distance is a marvelous sourwood tree, thirty feet high and twenty feet across. Then there are the magnolias, the crab apples, the hollies, and under those, the carefully pruned lines of boxwood. The greenhouses, in which the late owner grew his famous orchids, lie there still, below the ball-



room pavilion and the swimming pool in the upper garden.

In the early years the family would sit down ten strong for their meals—the parents, seven children and a governess. The flowers on the table came from the garden, as did the vegetables and much of the fruit. As the owner suggests, looking back, this was plantation life right in the middle of bustling Georgetown. □

ABOVE: Designed by Margaret Weller, the guest bedroom features document chinoiserie fabric from Brunschwig & Fils for the bedcoverings, draperies and upholstered chair. A Chinese painting is above the japanned dresser. OPPOSITE: The main terrace is highlighted by an octagonal fountain. "For a city house, it has a lot going on," says Pierrepont. "It's more like a country house."



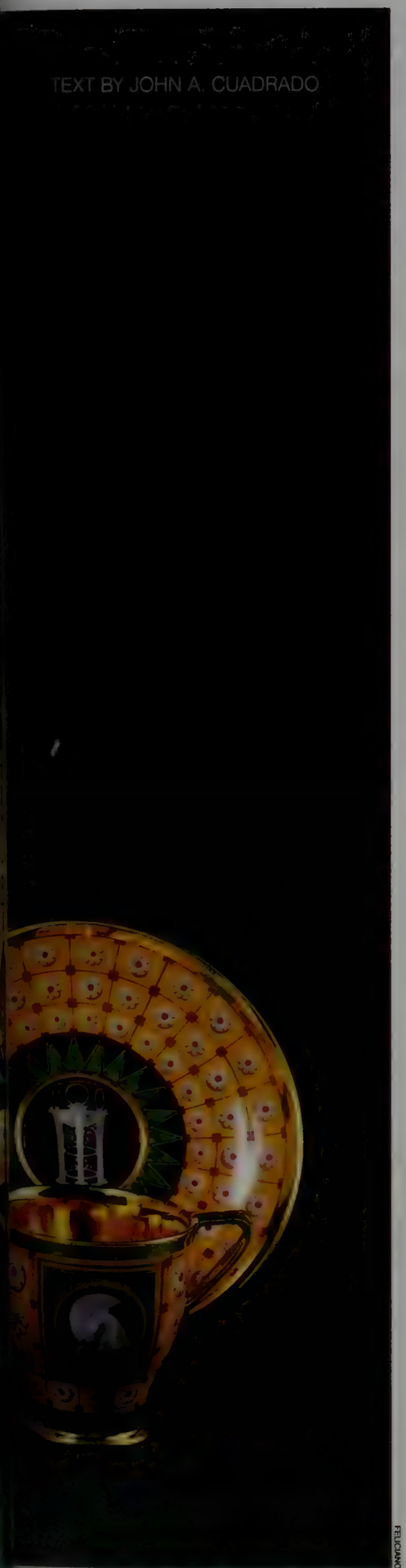
ANTIQUES: NEOCLASSICAL PORCELAIN

VIVID DECORATIVE MOTIFS INSPIRED BY ANTIQUITY

Tea Set, France, Sèvres, 1814. Porcelain; largest piece, 13 x 13". As Europe's leading porcelain manufactory from 1760 to 1815, Sèvres applied a wide range of original ground colors to forms borrowed from antiquity. Made for Louis XVIII, a tea service with panels of *faux*-porphyry, -lapis, -marble and -onyx over a ground of imitation sienna marble was painted by Pierre Huard; the cameo on the tray was executed by Antoine Béranger. Michele Beiny Inc., New York.



TEXT BY JOHN A. CUADRADO





ABOVE: *Vase*, France, Sèvres, 1807. Porcelain; 16½" high. Still used as a prototype at Sèvres, the shape of an Etruscan-style vase was probably inspired by excavations at Pompeii and Herculaneum, which along with the Napoleonic campaigns fueled the 19th-century taste for classical form. The vase's gilt figures—titled *La Brodeuse* (The Embroiderer) and *La Dévideuse* (The Spinner)—were designed by artist Alexandre-Evariste Fragonard. Jonathan Harris, London/John Whitehead, London.

The director of the French Royal Porcelain Manufactory at Sèvres was beside himself. In 1779, after years of work, the manufactory had delivered the most daring and costly commission it had yet undertaken—a lavish Neoclassical porcelain dinner service for Catherine the Great of Russia—and the empress was refusing to pay. At a time when a generous wage for a master craftsman was 3 livres a day, the bill for Catherine's service came to the staggering sum of 328,188 livres. Nonpayment might very well have meant bankruptcy for the manufactory.

The foreign ministers of both nations involved themselves. Diplomatic missives flew back and forth. The contretemps ultimately turned on pride: Catherine had ordered a technically demanding service ornamented after the Antique, and Sèvres, eager to proclaim the glory of French

The finest designers and artisans of every kingdom in Europe applied their talents to porcelain.



ABOVE: *Cups and Covers*, Russian, Imperial Manufacture of St. Petersburg, circa 1815. Porcelain, gilt bronze and wood; 19¼" x 18½". Stimulated by classical relics bought by Russian nobility on sojourns to Italy and by royal patronage, Neoclassicism took hold in Russia beginning in the 1770s. Porcelain cups fashioned as incense boats rest on balusters ending in acanthus leaves and winged Victories kneeling on plinths with gilt-bronze Neoclassical friezes. Both, Ariane Dandois, Paris.

OPPOSITE: *Vase*, France (Lorraine), Niderviller, circa 1780. Porcelain; 37" high. An ovoid vase carved with the mythological scenes favored by Neoclassical designers was crafted in hard-paste biscuit, an unglazed white porcelain resembling marble and often used for reproducing antique sculpture. Still in existence today, the Niderviller pottery and porcelain company was founded in 1754 and owned by the comte de Custine during its Neoclassical period. Dragesco-Cramoisan, Paris.

manufactures, had spared no expense in rising to the challenge. Not even the slightest flaw was tolerated in the production of the 744 pieces of the service; an astonishing 73 porcelain bottle coolers were fashioned in order to achieve the 4 perfect examples delivered to Catherine. After years of ministerial posturing, partial payment finally reached Sèvres at the height of the French Revolution in 1792.

That a porcelain dinner service should command the attentions of the highest levels of state should not surprise. In the eighteenth and early nineteenth centuries porcelain was an indispensable mark of rank, an essential attribute of princely tables and drawing rooms. Indeed, no great court ceremonial honoring royal coronations, marriages or military triumphs was complete without a porcelain dinner service specially commissioned for the occasion. The prestige of porcelain was such that every court felt it necessary to establish its own manufactory, and many monarchs played a personal role in their administration. In France, a sale of wares from Sèvres was held each year in the king's private apartments at Versailles, with the sovereign himself acting as sales agent. Porcelains also played a role in statecraft. They were presented as magnificent state gifts to secure goodwill or to express thanks for services rendered; the king of Naples sent an elaborate Neoclassical dinner set to George III hoping to secure aid in building up his navy, and Catherine the Great bestowed services on her lovers Orlov and Potemkin in gratitude for their political support, and, one supposes, for rather more personal favors.

Such exalted patronage meant that the finest designers and artisans of every kingdom in Europe applied their talents to porcelain and that porcelain was decorated in the most up-to-the-minute styles. When tastemakers became discontented with the artifice and the extravagance of the Rococo during the 1760s and 1770s, they looked back toward an idealized classical past. Greece and Rome were



said to offer eternal models of purity, balance and reason, and the Rococo was derided as an assemblage of distorted and extravagant ornaments, as "herbage, bat's wings and other trivialities." Excitement generated by excavations of the ruins at Pompeii and Herculaneum fueled this trend toward classical forms, and porcelain manufactories were soon turning out vases and coffee and tea services whose shapes were inspired by Greek and Roman storage jars, mixing vessels and drinking cups.

France was the style leader of Europe, and Sèvres had become the most sophisticated porcelain manufactory on the continent; the new taste in porcelain inevitably radiated from its borders. Sèvres porcelains were envied and imitated by the major court manufactories at Vienna, Berlin and St. Petersburg and by a legion of provincial centers. Techniques of porcelain modeling and decoration traveled with remarkable speed as manufactories strove to copy diplomatic gifts and lured skilled artisans from Sèvres and other rival concerns. After Louis XVI purchased a collection of over five hundred classical ceramics and had it exhibited at Sèvres to provide "models of simple and pure forms" for the artisans, German princes soon began sending their own artisans into their court *Glyptotheks*, or sculpture galleries, in search of inspiration.

Early Neoclassical porcelains were only loosely based on classical prototypes. Frustrated by court etiquette and intrigue, Marie Antoinette often sought distraction by playing at the simple life of the farm maid. The drinking cups, pitchers and bowls made for the queen's milk parties at her elaborate Neoclassical "dairy" at the Château of Rambouillet were vaguely formed after Hellenistic drinking vessels but were decorated with cows, goats and other barnyard animals. Great porcelain urns, as much as six feet in height, were made to decorate the state rooms of royal palaces. These are again essentially

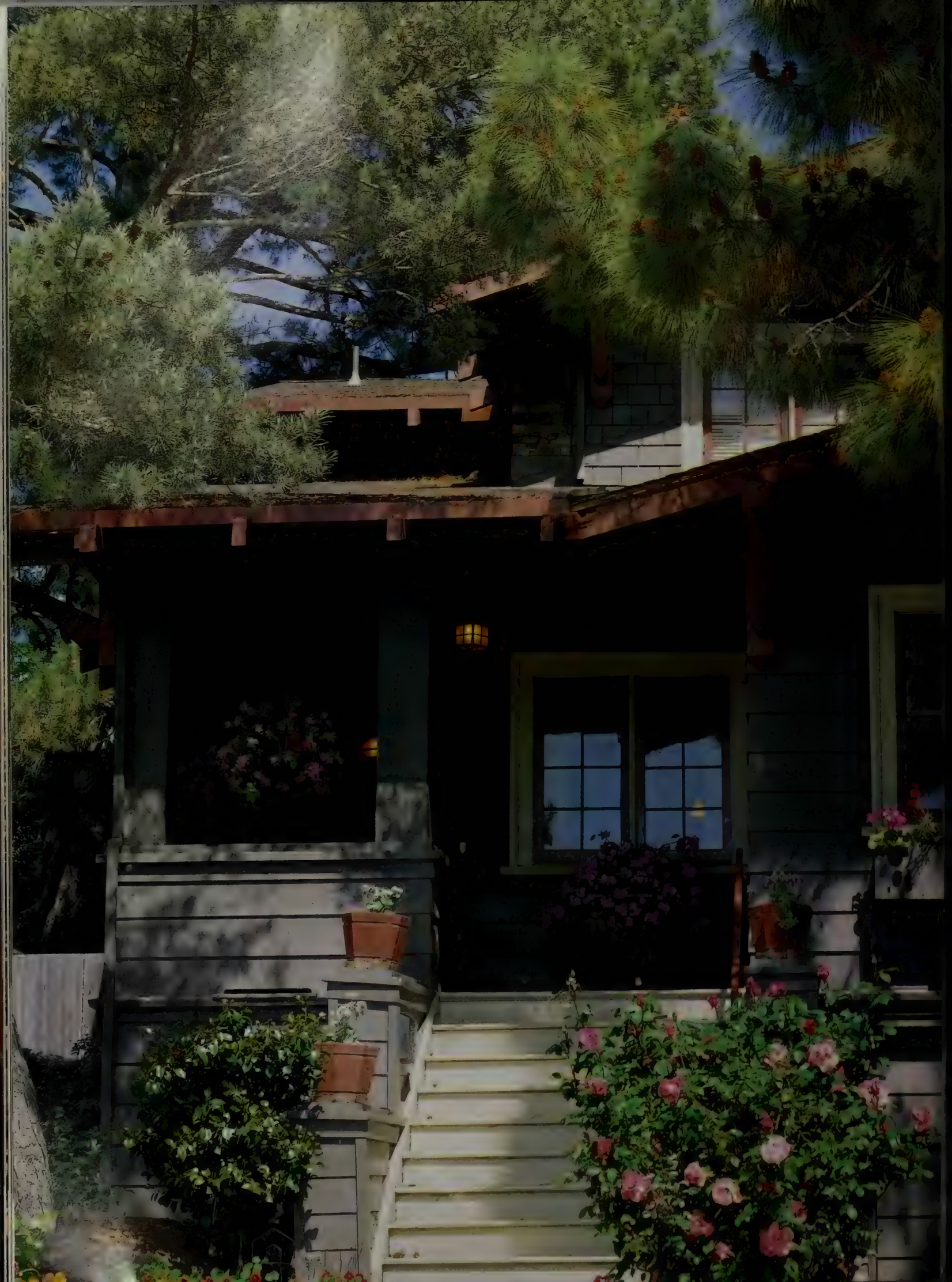
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Veilleuse, Germany (Berlin), circa 1815. Porcelain; 9" high. Classical-style scenic painting of the gateway from Passy to Paris, one of the 50 monumental Portes de Paris designed by Neoclassical architect Claude Nicolas Ledoux, distinguishes a *veilleuse* made by a German manufactory. Charles Plante Fine Arts, London.

Pair of Cups and Saucers, France, Sèvres, 1805. Porcelain; plate: 6⅛" in diameter; cups: 3⅛" high x 3" in diameter. In 1800 the director of Sèvres, Alexander Brongniart, perfected a formula for hard-paste porcelain, or *porcelaine royale*, and a variety of new pigments. Owing in part to its novel inventions and the extensive patronage of Napoleon, Sèvres developed a highly imitated Empire, or late-Neoclassical, style at around the turn of the century. Galerie J. Kugel, Paris.





BAY AREA BUNGALOW

ARTS AND CRAFTS IDEALS IN OAKLAND

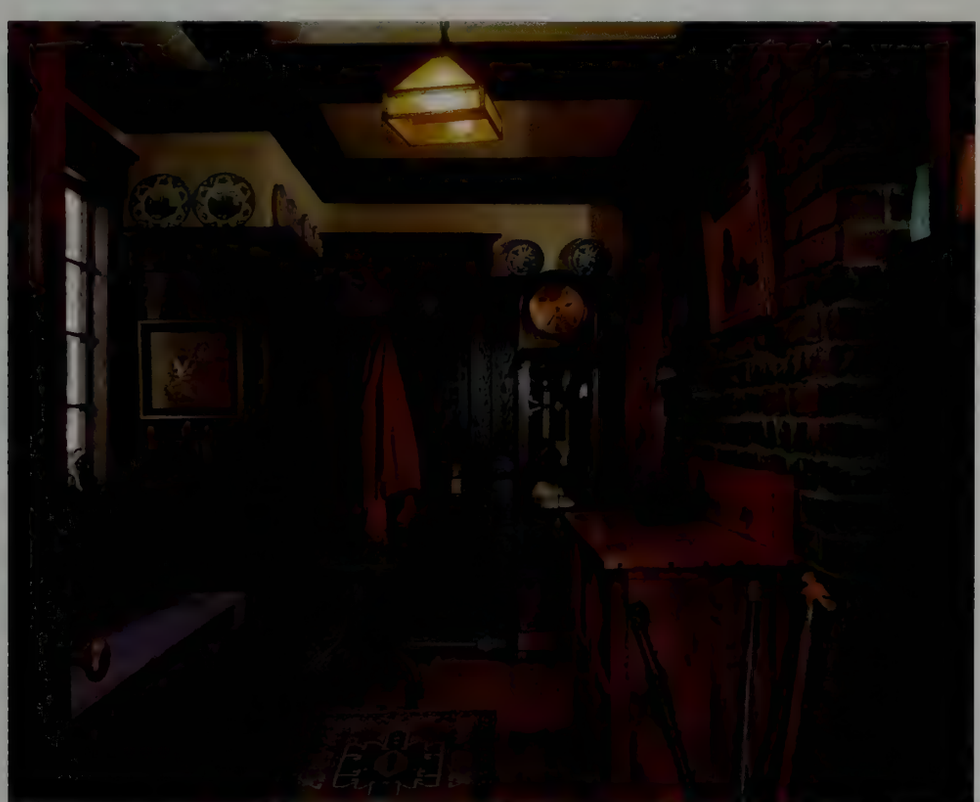
TEXT BY JOAN CHATFIELD-TAYLOR PHOTOGRAPHY BY JOHN VAUGHAN

David Allswang grew up in a spacious Spanish Colonial Revival house in southern California, but he's not sentimental about his childhood home. "It was a great house, in a way, with huge rooms and twenty-foot-high ceilings," he says, "but I always found it cold. It was like a castle, and it was not intimate."

For the past twenty-five years he and his wife, Jackie, also a veteran of Spanish-style architecture, have lived in the very opposite kind of house, a low-ceilinged, shadowy, deliberately modest shingled bungalow. The change in style was inspired by a year the couple spent in England in the early sixties, while they were taking a break from graduate school.

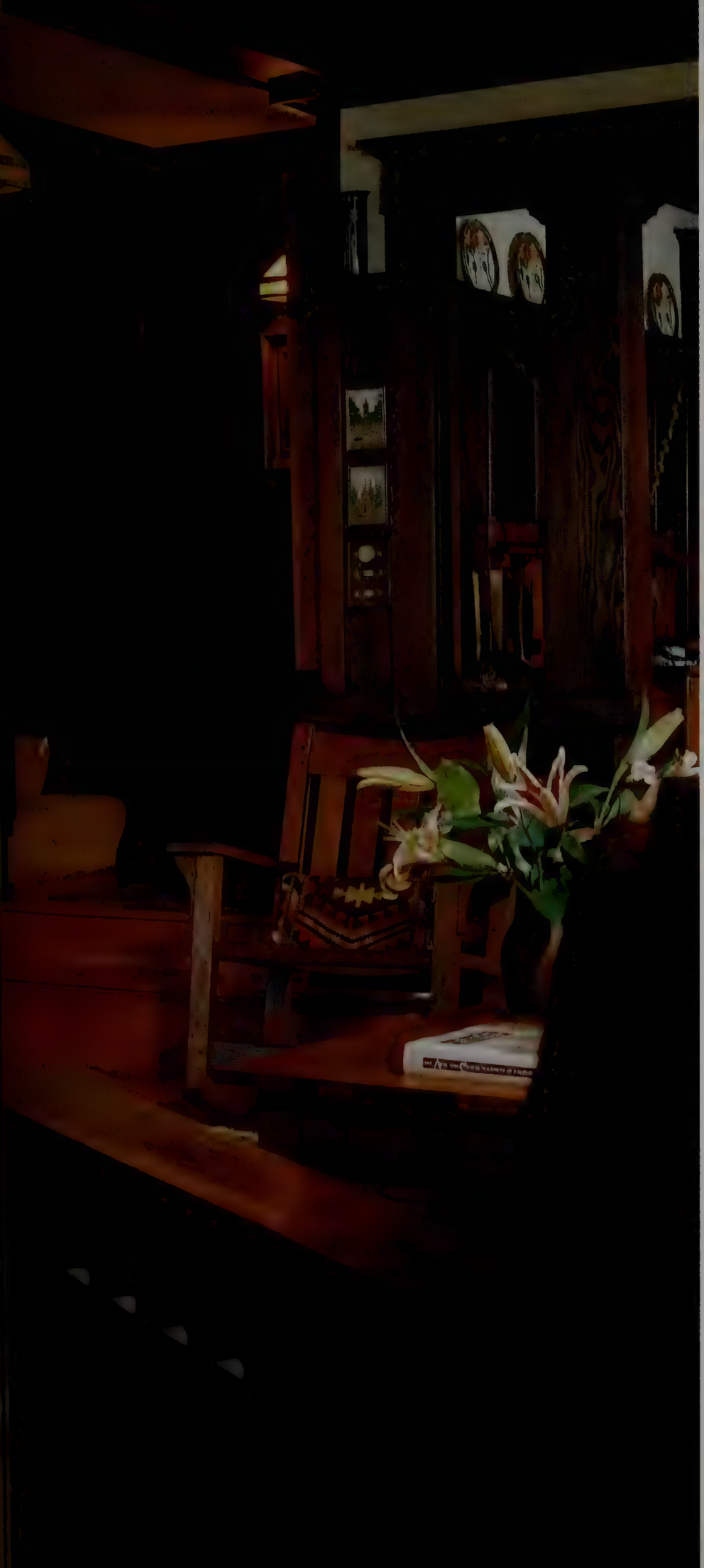
"During that year we lived in a cottage in Surrey, and we got to know English cottage style," David Allswang explains. "When we came back to Berkeley we told the real estate agent that we only wanted to look at houses that were old."

They fell in love with a rustic bungalow located in a quiet enclave of



"Our object was to retain all of its original Craftsman features," says David Allswang of the 1907 bungalow in Oakland, California, where he lives with his wife, Jackie. LEFT: Redwood siding embellishes the façade. ABOVE: "The entrance hall's 1920s German tall case clock is the first major piece we purchased, some thirty years ago," says Allswang. English transferware plates align above the circa 1925 Thonet coatrack.





Oakland. Constructed in 1907, the house had been inhabited for almost six decades by several generations of the family that had built it. Although the Allswangs didn't realize it at the time, the residence was a fine and almost untouched product of the Arts and Crafts Movement, the philosophical and aesthetic reaction against both the sterility of ordinary manufactured goods and the flamboyant excesses of the Gilded Age. The movement, whose principal proponents included William Morris in England and Gustav Stickley in the United States, advocated a style that would glorify the individual artisan and still be inexpensive enough for the middle class.

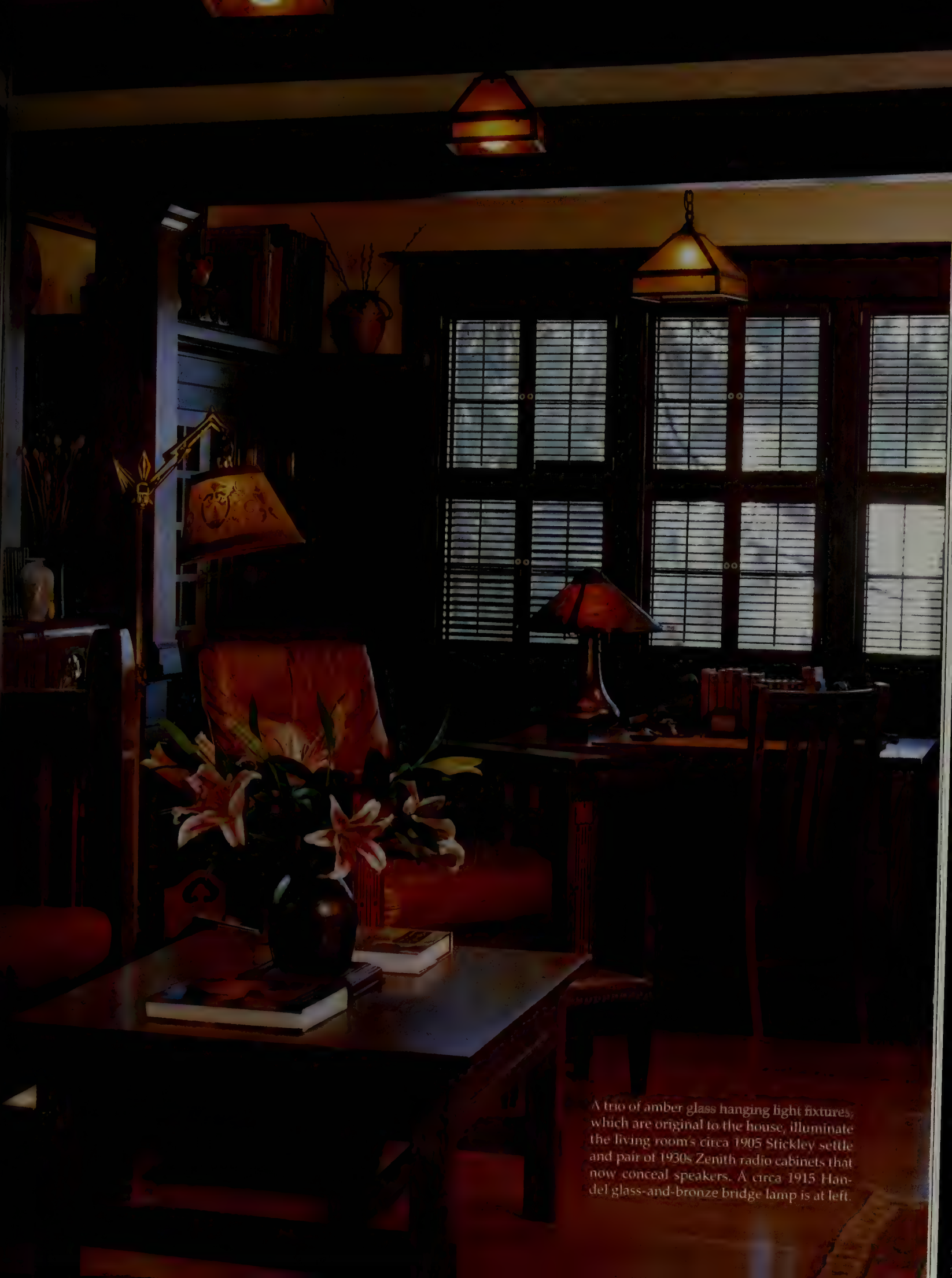
When they bought their house, the Allswangs knew nothing of all this. "We had been at school in Berkeley and had been exposed to Bernard Maybeck houses and to the faculty club that he had designed," says David Allswang, who is now a lawyer. "We had a real feeling for Arts and Crafts, but we didn't even know that it had a name.

"The downstairs of this house was virtually intact," he continues. "The original light fixtures, of hammered copper and amber glass, were still there. Nothing had been painted. I remember that on the first night we sat on the floor. Even though there wasn't a stick of furniture, it looked furnished because of all the built-ins."

Many of the details that charmed the Allswangs had been featured in furniture designer Gustav Stickley's magazine, *The Craftsman*: among them the casement windows on the longest wall of the living room, the high wainscoting topped with a plate rail, the beam ceilings, window seats and a clinker-brick fireplace dividing the living room from the entrance hall.

"The interior fireplace is built of clinker brick and serves to divide the living room from the entrance hall," explains Allswang. The mantel's Roseville pottery is circa 1930. A Gustav Stickley rocker rests by the stairs. The *tansu* chest, left, displays a Dirk van Erp lamp. The fire screen is English Arts and Crafts.





A trio of amber glass hanging light fixtures, which are original to the house, illuminate the living room's circa 1905 Stickley settle and pair of 1930s Zenith radio cabinets that now conceal speakers. A circa 1915 Handel glass-and-bronze bridge lamp is at left.



"We furnished the house in period style with pieces from both the English and American Arts and Crafts movements," notes David Allswang. ABOVE: Pottery by Roseville, Van Briggle and Fulper is arranged atop the library alcove's built-in bookcase. The circa 1908 desk is set with Roycroft copper accessories.

In contrast with the Victorian tradition of formal rooms sealed off from each other, hall, living room and dining room are separated only by different floor levels and an open wall with columns. Polished wood floors and walls unify the space. Upstairs, a sleeping porch, now closed in, affirmed the Arts and Crafts conviction that sleeping in the open air was good for you.

In spite of the bungalow's purity of style, the Allswangs did not treat it as a museum. "It was a children's house for years," says Jackie Allswang, who was expecting their first child when they moved in. Her husband recalls, "We blocked off the back stairs because they were dangerous for children, we put up gates across the doorways, and there was a toy chest in the living room. It was only after the kids and the dog had left that I indulged my taste.

"We started with Victorian golden oak pieces," he says, "but I eventually began to feel that they weren't well designed and that they didn't have the spareness, the linearity and the detailing of Arts and Crafts. I didn't start collecting as early as those people who built their collections from thrown-away pieces and stuff they found in flea markets, but I got in before the eighties, when things really got expensive and out of reach."

His finds included big pieces of furniture like the Stickley settle and chairs in the living room and a Baillie Scott–designed desk with unusual tree carvings in the dining room. However, David Allswang's real love is ceramics, one of the most expressive and varied aspects of the Arts and Crafts Movement in the United States. The organic forms and wide range of colors, often in earth tones, add warmth and life to the dark interior of the house.

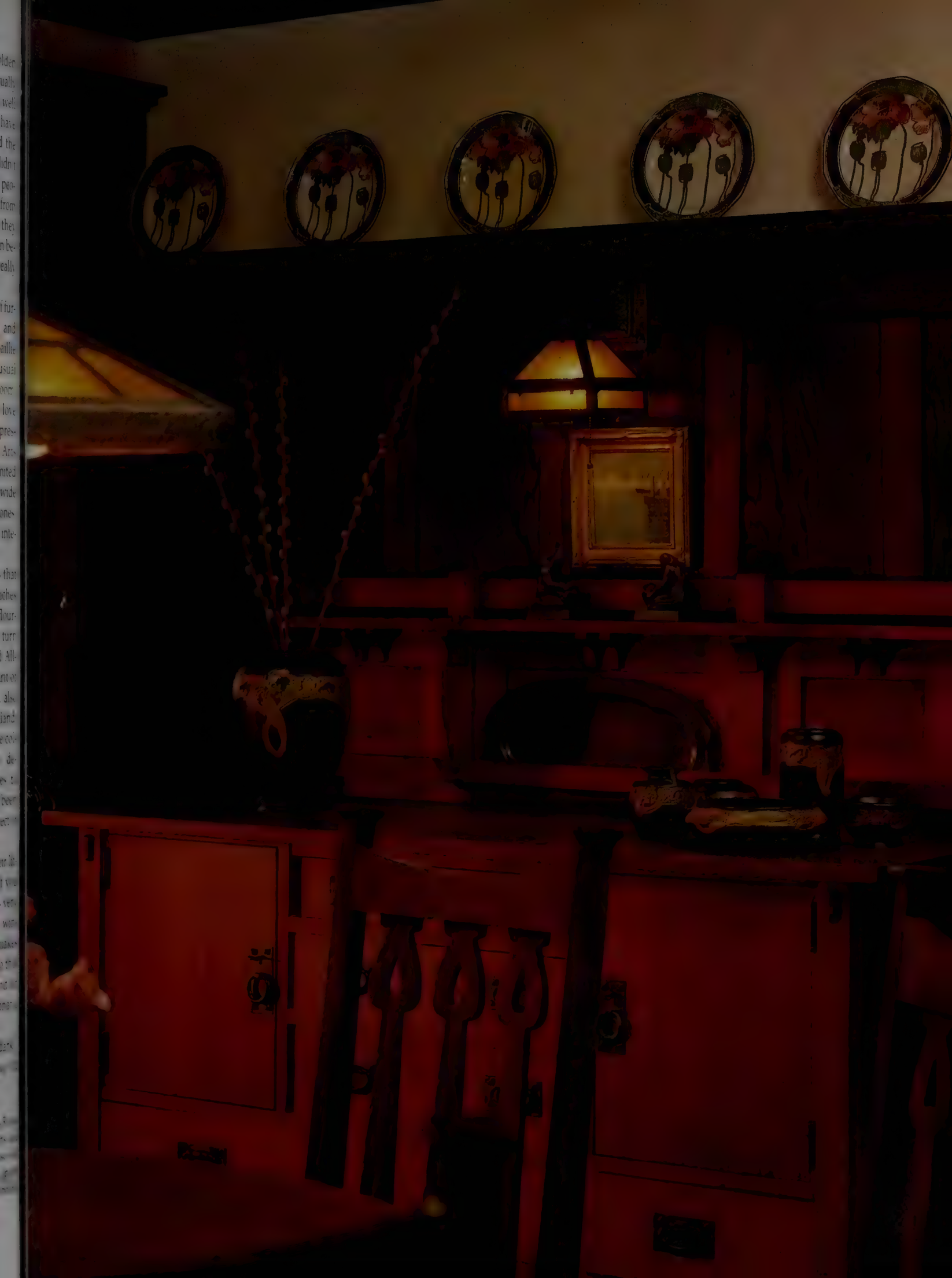
Some of the plates and vases that fill the built-in plate rails and niches come from the potteries that flourished in California around the turn of the century, although David Allswang, acting in the eclectic spirit of the Arts and Crafts Movement, also buys ceramic pieces from England. Guided by the movement's close collaboration between architects, designers and craftsmen, he tries to select things that might have been chosen by the anonymous architect of his bungalow.

The Allswangs admit that their little house has its drawbacks. "If you don't put in central heating, it's very cold because there are so many windows," he points out. "Earthquakes have made the bungalow shift so that things don't line up anymore and air creeps in. You have to believe that a cold house is good for you."

"Some people feel it's too dark,"

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OPPOSITE: "The colorful circa 1924 Royal Doulton plates complement the Arts and Crafts interior," says Allswang. Roseville pottery from the mid-1920s is placed on the dining room's circa 1908 Stickley sideboard.





ART: LATIN AMERICAN STILL LIFES

AN EXUBERANT HERITAGE OF IMAGERY AND SYMBOLISM

TEXT BY EDWARD J. SULLIVAN

The still life has always played a distinctive role in the traditions of western art. Its earliest beginnings in the Roman era are found on the walls of Pompeian homes. Later, still lifes of flowers and fruits appeared in the margins of medieval manuscripts in the Romanesque and Gothic periods. The greatest age of the still life, however, was the Baroque period. Seventeenth-century artists in many parts of Europe, especially Italy, the Netherlands and Flanders, painted sumptuous renditions of fruits, flowers and precious vessels, at times including musical instruments, books and animals.

The painters of Spain in the Golden Age had a distinct approach to the still-life tradition. Masters such as Francisco de Zurbarán, Juan Sánchez Cotán and Juan van der Hamen painted pictures in which each object was treated as if it had a life of its own. Spanish still lifes often have fewer elements than those of other nations, and they project a deeply felt emotional quality. It is the Spanish tradition that was transmitted to the New World and taken up by artists of the Spanish colonies.

While originating in the Spanish manner, still-life painting in Latin America developed along paths that were unmistakably unique. The painters of colonial Peru and Mexico fre-



OPPOSITE: *Watermelon Slices*, Rufino Tamayo, 1952. Oil on canvas; 39⅜" x 31". In each painting, drawing and print he produced, Tamayo chose from a repertoire of images that allude to his native Mexico. A symbol of his homeland, the watermelon first appeared in Tamayo's paintings in the 1920s, when he began to explore its various shapes, textures and colors. Mary-Anne Martin/Fine Art, New York.

ABOVE: *Pears and Empty Coffee Bag*, Armando Morales, 1987. Oil on canvas; 26" x 32⅜". Morales, a Nicaraguan artist who often uses fruit to symbolize the fertility of Latin American regions, has said, "I always return . . . to the theme of life in my native country." Morales creates an unusual patina in his paintings by scraping the canvases at uneven angles with a razor blade. Latin American Masters, Beverly Hills.

These works often contain messages that transcend visual appearances.





quently included elaborate still lifes of local flora and fauna in their predominantly religious compositions.

The eighteenth and nineteenth centuries witnessed a burst of activity in still-life painting throughout Latin America. Many foreign artists from France, England, Spain and the United States went there on their own journeys of discovery, and they often painted still lifes to record the natural life of Mexico and Central and South America. Notable among Latin Americans themselves is the Puerto Rican painter Francisco Oller, who had studied in Paris and was friendly with Gustave Courbet, Paul Cézanne and Edouard Manet. Oller did extraordinary still-life compositions that included coconuts, guavas and other fruits indigenous to his native island. These works express his pride in the natural beauty of Puerto Rico. And in Mexico, José Agustín Arrieta and Hermenegildo Bustos created canvases in which the tropical fruits of the Mexican lowlands suggest the limitless natural bounty of the country.

In the twentieth century, artists in Latin America became ever more sensitive to the expressive power of the still life. While always pleasing to the eye, these works often contain messages that transcend visual appearances. Rufino Tamayo was one of Mexico's most distinguished modern artists. Although he was well known for his murals, portraits and narrative compositions, still life was the form in which he expressed his artistic ideals most completely. Tamayo had a special fondness for the watermelon, and

Queen's Fort, Julio Larraz, 1987. Oil on canvas; 50" x 80". Evocative images such as an open window overlooking the sea or the tropical sun streaming into an empty room lend a surreal quality to Larraz's paintings. The dreamlike nature of his works is further enhanced by the introduction of larger-than-life objects. Ron Hall Gallery, Dallas.



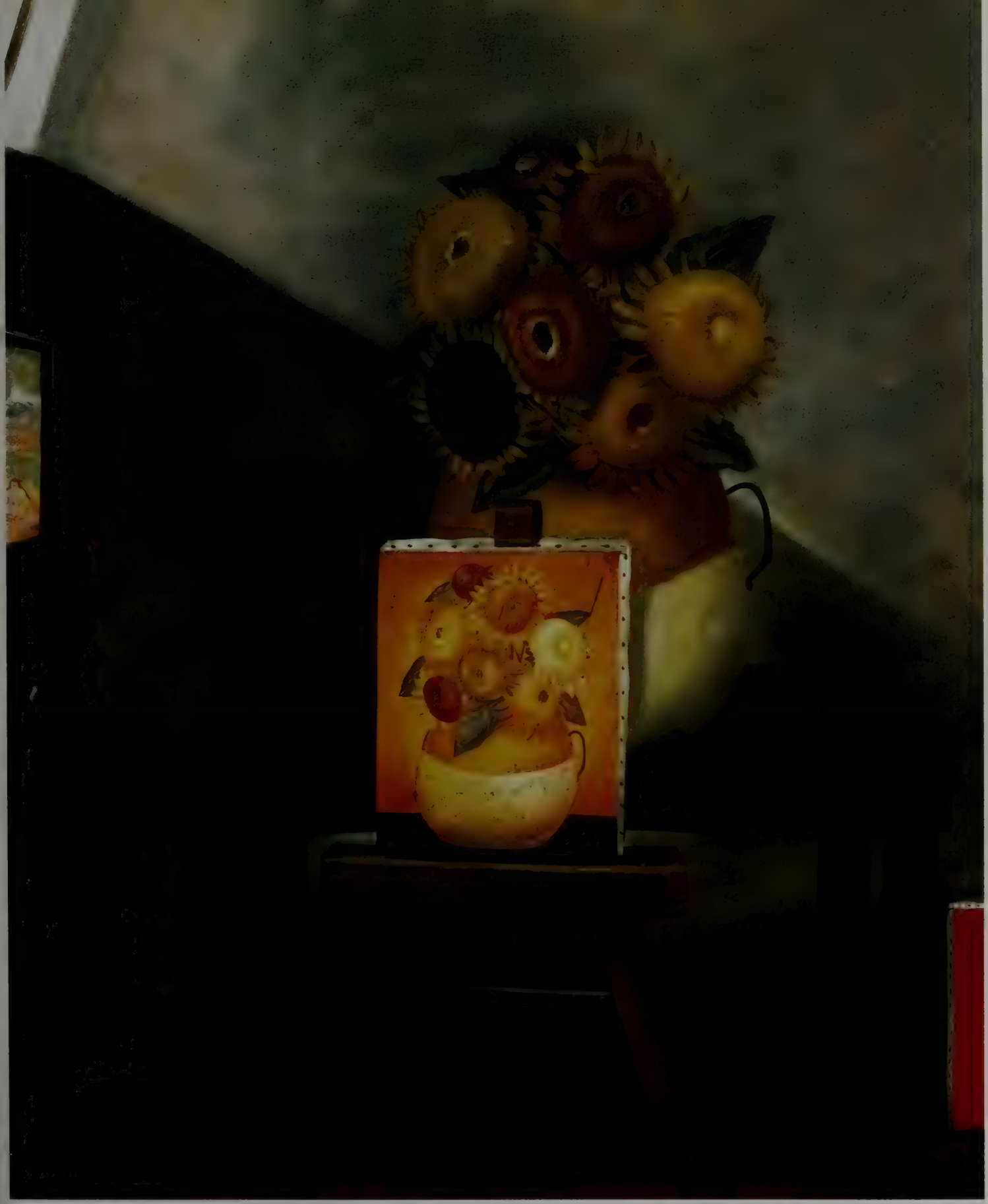
Matchboxes, Claudio Bravo, 1993. Oil on canvas; 31¼" x 39¾". "When I paint something I want to define its true essence," Bravo has said. The Chilean artist's virtuosic rendering of light and his meticulous draftsmanship elevate the items portrayed in his still lifes above their status as mere objects. Marlborough Gallery, Inc., New York.

it appears in a great number of his pictures. The colors of the fruit—red, white and green—are the colors of the Mexican flag, and each work that includes the watermelon can be understood as an homage to the Mexican nation and its traditions. Tamayo is not alone in his symbolic usage of certain fruits and foodstuffs of Mexico, however. Frida Kahlo, her contemporary María Izquierdo and others also employ watermelons, papayas and cactus fruit, as well as traditional holiday breads, in their numerous still-life paintings.

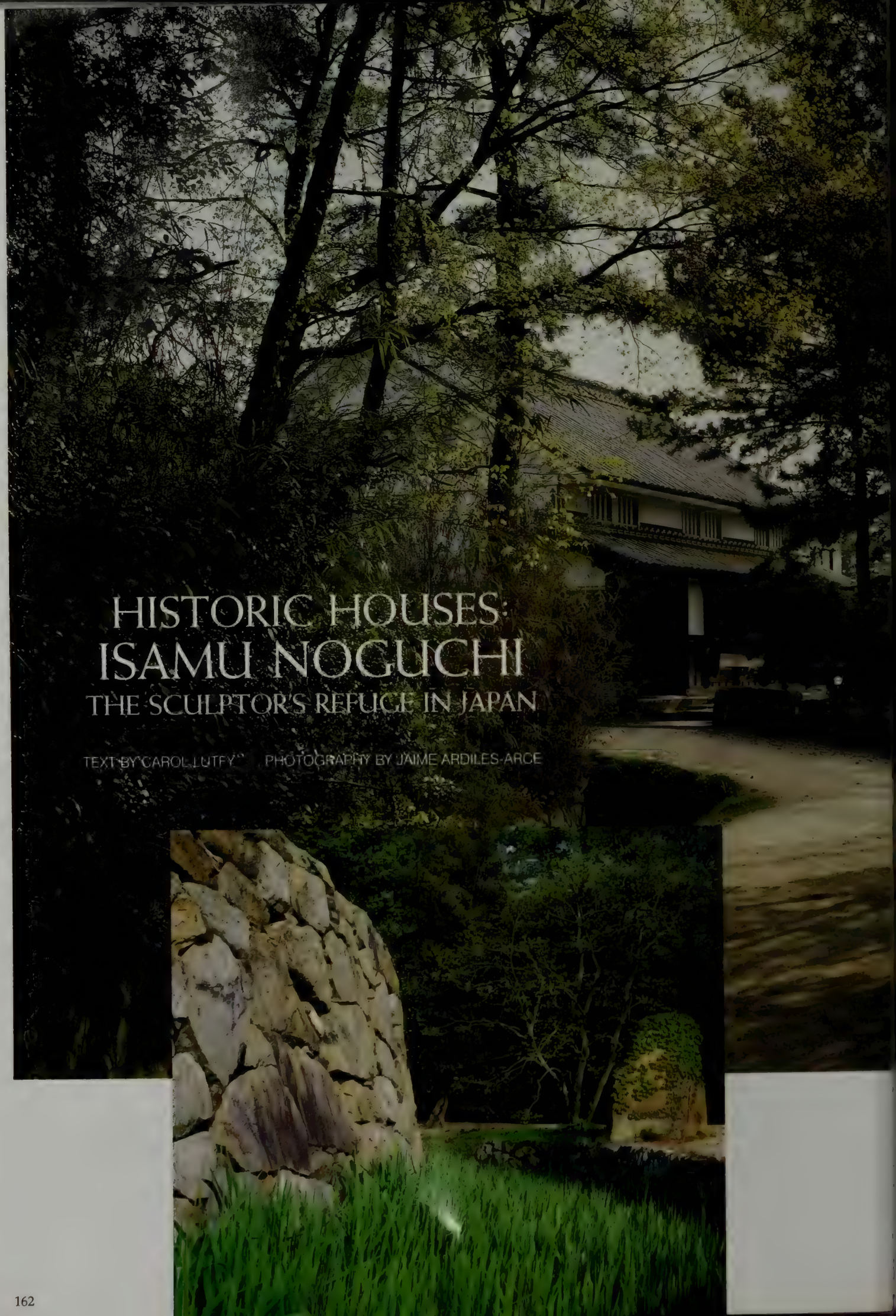
The use of fruits to convey meaning is not unique to Mexico. In Brazil, for example, Antonio H. Amaral executed many canvases in the 1970s in which the banana, sometimes pierced with the tines of a fork or otherwise partly mutilated, stands as a symbol of Brazil's political and social unrest.

Colombia has a rich heritage of still-life painting. Contemporary artist Ana Mercedes Hoyos creates succulent images of the fruits sold on the beach at Cartagena, and Colombia's most famous painter, Fernando Botero, experiments constantly with still life. At times Botero paraphrases the revered old masters of modern still life, such as van Gogh and Picasso. In other canvases or drawings he paints vivid pictures of the typical

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L'Atelier, Fernando Botero, 1977. Oil and collage on canvas; 34⅞" x 27⅝". Best known for his portraits of rotund, seemingly inflated figures, Botero applied his characteristic voluptuous painting style and careful positioning of elements to a witty depiction of a still life set before its subject. Quintana Fine Art, New York.



HISTORIC HOUSES: ISAMU NOGUCHI

THE SCULPTOR'S REFUGE IN JAPAN

TEXT BY CAROL LUTFY PHOTOGRAPHY BY JAIME ARDILES-ARCE

Mure is a simple stonecutter's village overlooking the Inland Sea on Japan's southern island of Shikoku. Set against the gentle slopes of mount Yashima and the five jagged peaks of Yakuri-zan, it is favored with a rough, rugged beauty in muted tones of brown, green and gray. The town has long been noted for its high-quality granite, traditionally used for gravestones, lanterns and monuments. It is a place where time has passed for generations to the hypnotic beat of the hammering of stone.

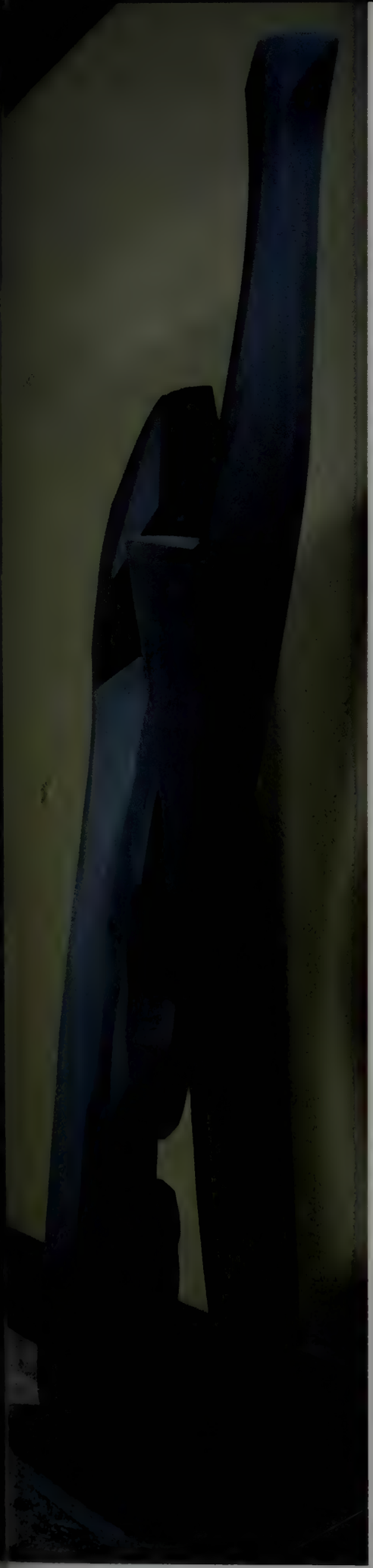
Isamu Noguchi was already sixty-six and an internationally recognized artist when he settled in this outpost of about eighteen thousand people in 1970. It was there that the Japanese American sculptor spent half of each year until his death in 1988, and where he reached what most consider the pinnacle of a prolific, six-decade-long career.

"It is said that stone is the affection of old men," Noguchi once wrote, and surrounded by Mure's age-old granite and basalt, he gradually became a master of the material. He had an intuitive sense for choosing stones and for cultivating their natural textures. "How to understand and discover its being . . . to eat the stone and know its flavor" is the way he once described the challenge of carving. Working with the hard, slow-to-sculpt rocks quarried near Mure (pronounced "moo-ray"), Noguchi began to taste the ingredient of time in each of them. He often left his works to weather over the course of many years, and came to appreciate stones

"I always wanted to go beyond art objects," Isamu Noguchi (inset left) once said. "I wanted to reach what may be defined as a way of life, a space of life, or even a ghetto closed and defended from the world." From 1970 until his death in 1988, the American-born sculptor spent six months a year in Mure, on the Japanese island of Shikoku.

ABOVE LEFT: Noguchi's house was a 200-year-old samurai dwelling built nearby. It was moved to Mure and restored by architect Tadashi Yamamoto. INSET OPPOSITE: A curving wall encloses the sculpture yard.







LEFT: Sliding wood doors lead from the garden into the entrance hall, where works by the artist are found amid such traditional Japanese elements as the 100-year-old chest. Noguchi's landscape table dates from 1988. The bronze at right is from 1960–62.

ABOVE: Noguchi shaped his house as he would a sculpture, creating a highly personal reflection of his artistic vision. Beyond the entrance hall is a space floored in granite slabs. The basket covers an open hearth.

in their natural states, sometimes altering them only marginally.

In Mure Noguchi learned not only to speak through his stones but ultimately to let them speak for themselves. But Mure represented much more than just a new phase in the evolution of his sculpture. He seized it as a chance to create a multifaceted environment that consolidated the diverse elements in his background. "I am the fusion of two worlds, the East and the West," he once said.


MAEGHT



OPPOSITE: Four varieties of Noguchi's Akari lamps are in the living room. Suspended from the dark-stained rafters is a Balinese percussion instrument. He was fascinated with music as well as with Bali, which he called "the island where life and art are one."

ABOVE: Three stools that Noguchi bought locally flank his 1968 table sculpture *Wave in Space #2*. From the raised tatami mat before the window he could gaze out on his horizontal granite *Ground Wind #1*, a 1969 work that seems to be a part of the bamboo grove.



"And yet I hope I reflect more than both." Indeed, for a mature bicultural artist who had worked with wood, stainless steel, paper, bronze and clay, and in fields as diverse as ceramics, architecture and design, Mure represented a shot at *the* masterwork: a blank slate on which to conceive —structure by structure, sculpture by sculpture—an environment that could fully bear the weight of his experience and ambitions.

By the time Noguchi died at the age of eighty-four, his compound comprised a restored samurai farmhouse; rice, sake and grain storehouses converted into work and exhibition spaces; a sculpture yard enclosed by a hand-built wall of stones; a hilltop garden of his own design; an outdoor atelier flanked by a pile of uncut rocks; and about a hundred and eighty sculptures in varying stages of completion.

How Noguchi ended up in this remote Japanese town is the story of an artist's lifelong pursuit of his past, and of a chance meeting with a preeminent stonemason. Born in Los Angeles in 1904 to Leonie Gilmour, an American writer, and Yone Noguchi, a distinguished Japanese poet, Noguchi spent his youth in Japan. But he and his mother were estranged from his father early on, and he returned to the United States by himself in 1918 and attended high school in Indiana.

In 1924, responding to encouragement from several quarters, he dropped out of Columbia University's premed program and decided to devote himself full-time to sculpture. Within three years he had secured a Guggenheim Fellowship and was able to move to Paris, where he worked under abstract sculptor Constantin Brancusi. Though the apprenticeship lasted only several months, Brancusi's influence shaped Noguchi's thinking

ABOVE: Noguchi took great pains to keep his house in Mure as spare and simple as possible. The 19th-century Japanese *tansu*, or chests, in the second-floor hall are among the handful of furnishings he allowed inside.

OPPOSITE ABOVE: The artist crafted the railing for the upstairs landing. "As a rule, Isamu didn't like guests," recalls Yamamotō. "The railing allowed him to see who his visitors were before he would come down."

OPPOSITE: A shoji screen in the tatami room partially conceals the platform where Noguchi slept. The tatami-covered platform was built to accommodate the living room below. Beyond the door is his study.





over a lifetime. "Brancusi, like the Japanese, would take the quintessence of nature and distill it," he later said. He "showed me the truth of materials and taught me . . . to keep [my sculptures] undecorated, like a Japanese house." (Noguchi was also deeply impressed by Brancusi's atelier on the impasse Ronsin in Paris, which no doubt served as an inspiration for his own.)

Returning to New York City in 1929, Noguchi supported himself by making portrait busts of his contem-

LEFT: The second floor of a *minka*, or farmhouse, is typically set aside for storage, but Noguchi used his upstairs office to write as well as to do occasional sketches. He opened up the space by adding windows.



ABOVE: Seeking an exhibition space for his works, Noguchi moved an old sake storehouse from the other side of Shikoku to his property in Mure. Shoji screen windows were added for light. From left are *Untitled*, 1985, *Walking Void* #2, 1974, and *Sun at Midnight*, 1989.

OPPOSITE: In another corner of the storehouse is *Energy Void*, 1971–73, one of Noguchi's late masterworks. Painter Sam Francis dreamed during a visit to Mure that the 12-foot-high granite sculpture was a heavenly portal; since then it has also been known as *Gate of Heaven*.





Working with stone was for Noguchi a kind of dialogue. "When I tap it, I get the echo of that which we are," he observed. "Then, the whole universe has a resonance." In Mure he could often be found in his sculpture yard with artisan Masatoshi Izumi, arranging and rearranging his works. He used the 100-year-old structure at right for storage and as an occasional work space on rainy days.





The rear of the house opens to a stand of bamboo trees. Noguchi designed the stone *engawa*, or veranda, for quiet contemplation of the landscape. The modern kitchen at right was one of the few additions he made to the structure. "A Japanese would never live this way," he remarked of his samurai dwelling. "I can do it because I am not Japanese."

poraries, like George Gershwin and Buckminster Fuller. From the 1930s through 1963 he designed a series of innovative stage sets for Martha Graham, collaborating with Merce Cunningham, George Balanchine and Erick Hawkins as well. Noguchi also branched out into industrial design, creating household furnishings for Knoll and Herman Miller, and later his trademark Akari lamps. All the while, his sculptures explored the expressive potential of organic and abstract forms in an ever-growing range of materials.

But even as his reputation as an artist solidified in America, Noguchi struggled, often with frustration, to find his niche in Japan. He first returned there in 1931, seeking (unsuccessfully) a rapprochement with his father. Though disappointed, he remained for five months, traveling for the first time to Kyoto, whose venerable beauty cast a lasting spell on him. "Old Kyoto," he said, "was of inestimable significance to me as an ideal for the future."

The 1950s brought Noguchi more frequently to Japan, and in 1952 he married actress Shirley Yamaguchi. At about this time he received a commission to design two bridges in Hiroshima and was granted a one-person exhibition at the Museum of Modern Art in Kamakura. But despite these triumphs, this period, too, proved to be painful both personally and

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RICHLY APPOINTED ROOMS
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ballroom chairs with shortened legs, a Louis XV armchair swathed in crimson velvet and everywhere art by Toulouse-Lautrec, Pissarro and others of that ilk.

The bed in the master bedroom is an eight-poster Louis XIV masterpiece that was fashioned from two twin four-posters acquired from the Delano estate. The fringed bedcovering and hangings are in that Trianon green-gray velvet, a shade so adored by certain French monarchs. The draperies are exaggerated festoons of imperial yellow taffeta, and the blurred floral silk print covering the walls is after an eighteenth-century fabric. To ensure that France rules throughout, the drop-front secretary is Louis XVI.

Golden-yellow taffeta draperies billow at the windows of the master dressing room/library, where the upholstered ceiling is corded and mitered in a pale mustard moiré to accentuate its pyramid shape. A controlled striped and flowered chintz envelops walls hung with works by Degas, Forain and Lemmen. The semainier, a seven-drawer chest, and silk-damask-covered chairs add a note of luxuriousness, while an ottoman made from a nineteenth-century piano stool topped with antique fringed needlepoint is an amusing counterpoint.

Well aware that the Hayses' main concern was finding as many beautiful repositories for their collections as possible, Denning suggested they make full use of the barrel-vaulted and mirrored marble entrance hall. Now it is the home of a precious welter of paintings and drawings by Utrillo, Ingres, Forain, Pissarro and Matisse. Another hall, leading to the master bedroom and sitting room, is lined with Daumier and Maillol sculptures and signed letters by and accompanying photographs of Pissarro, Dufy, Braque and Rouault, and watercolors by Boldini, Vlaminck, Utrillo and Klee. They all live together in perfect harmony in an ideal setting, a glorious apartment, not a stuffy museum. □

VIVID DECORATIVE MOTIFS INSPIRED BY ANTIQUITY

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classical in shape, though their superb gilt-bronze floral swags and their "handles" in the form of classical maidens could not be other than eighteenth century. These pieces share an exquisite refinement and delicacy that is clearly ancien régime, as do dinner services decorated after ancient cameos or with lithe mythological figures and borders drawn from Pompeian frescoes. Colors, too, are not attempts to literally copy classical models and are generally soft, often taking inspiration from the creations and the vocabulary of fashionable dressmakers. During the 1780s, ground colors appeared that had such names as "the king's blue eye," "fawn's belly," "Parisian mud," "goose dung" and "jonquil."

The ascendancy of Napoleon brought a more academic classicism to Europe. Fundamentally an attempt to legitimize a military dictatorship by cloaking it in the glory of the ancient world, the Empire style was based on a more literal interpretation of the classical past. Buoyed by the vast sums Napoleon spent refurnishing French royal palaces denuded by the revolution, and carried by French prestige and French armies across the Continent, the Empire variant of Neoclassicism developed into a true international style. Porcelains made in all the major European centers became more archaeological in form, and decoration became more opulent. White unpainted surfaces were almost totally eliminated in favor of strongly colored backgrounds and of tinted porcelain bodies that imitated the grounds of Greek and Roman black- and red-figure ceramics. Other backgrounds were painted to resemble semiprecious stones like lapis lazuli, porphyry and marble. Gilding was used extensively and often covered large expanses of interior and exterior surfaces. Gilt borders took the form of classical meanders, bead moldings, and rhythmic patterns incorporating such devices as acanthus or laurel leaves, griffins and pinecones.

Painted decoration was often equally rich. Major European manufactories could have over a hundred porcelain painters on staff, the best of whom created works of tremendous delicacy and precision—in effect, easel paintings in miniature. Idyllic landscapes, views of palaces or cities, and portraits of rulers adorned the central medallions of plates and vases, as did paintings with heroic or moralizing themes.

Most of all, these paintings document their era. Napoleon is shown crossing the Alps on the vase he gave his mother to celebrate the baptism of his son, the king of Rome. One krater-form urn illustrates the arrival at the Louvre of artworks seized in the Italian campaign, and another celebrates the French victory at Austerlitz, portraying Napoleon as a Roman emperor charging forth on his chariot. Military themes marked even the porcelain dinner service that was used to celebrate Napoleon's marriage to Marie-Louise, which pictured the countries overrun by the Grande Armée.

With Napoleon's defeat at Waterloo, it was time for the emperor's enemies to have their say. Innumerable porcelain dinner services, urns and tureens were commissioned to honor the victorious allied commanders. Laurel wreaths and Roman eagles surround painting after painting depicting triumphant allied forces on these porcelains. Apsley House, the London residence of the duke of Wellington, the great hero of Waterloo, was swamped by such commemorative gifts. Centerpieces symbolizing victory, and hundreds of pieces of porcelain illustrating liberated cities or battling armies, arrived at the duke's residence for years after the great battle. The sweetest gift of all, however, must have been that presented by Louis XVIII. The newly restored French king begged the duke to accept "a few plates"—a magnificent dinner service with a centerpiece some four yards long that once had been given by Napoleon to Joséphine. □



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37. GREAT CITY TRADERS. Great City Traders offers a comprehensive collection of traditional and transitional decorative accessories and gifts for the home. Your inquiry will direct you to a local dealer in your area.

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43. HOULÈS - U.S.A. The leading European manufacturer of fine trimmings introduces a 225-page, four-color catalogue of its stunning lines. The catalogue, *Les Passementeries de Suzanne Houlès*, features an array of arresting tie-backs, tassels, braids, and more — in a rainbow of colorways and creative installations, to the trade only for $20.

44. THE HOUSE OF WINDSOR COLLECTION.™ The House of Windsor Collection catalogue offers traditional English gifts and home decor from the best of British designers and manufacturers, most of whom are British Royal Warrant Holders. Call 1-800-433-3210 for complimentary Autumn and Holiday 1994 catalogues, containing unique and exclusive products for gift-giving, from cards and stocking stuffers to gifts that will be cherished for a lifetime. Exquisitely English. Exclusively Ours.™

45. HUNTER DOUGLAS WINDOW FASHIONS. The leading manufacturer of window coverings offers *The Hunter Douglas Guide to Window Decorating*, the first source book to fully integrate window fashions, interior design and the architecture of a home. It features room-setting photography focusing on window treatments, professional tips and practical information on choosing the appropriate window coverings for a room. $14.95.

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48. JACKSON SQUARE ART & ANTIQUES DEALERS ASSOCIATION. Over 22 antique shops are located in Jackson Square. There you can find an excellent selection of English and continental antique furniture, antique silver and porcelain, Asian art, antique textiles and tapestries, Oriental carpets and decorations.

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50. JAMES M. CHADWICK. *Chadwick on Individualized Landscaping*, by James M. Chadwick, helps the property owners understand the process of having their external "personal space" truly reflect their spiritual feelings by the blending of materials, colors, textures and aromas.

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61. M.S. RAU, INC. The oldest antique store in New Orleans specializing in 19th-century antiques, art glass, silver, chandeliers, music boxes, canes, furniture and porcelain.

62. MANHATTAN CABINETRY. Our staff of experienced designers and craftspeople work with you to help take your ideas and turn them into custom-crafted furniture that fits your clients' lifestyles and their budgets. To find out more about our unique designs, at affordable prices, call for our brochure: 1-800-MANHATTAN.

63. MANHEIM GALLERIES. Manheim Galleries is one of the largest antique galleries, comprising 27 showrooms of 17th and 18th-century furniture, tapestries, paintings, porcelains and jade. Established in 1910 by Bernard Manheim and is presently operated by his son, Abe Manheim. The cabinet shop, under the supervision of Abe Manheim, custom makes reproductions of traditional antique furniture.

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ARTS AND CRAFTS IN OAKLAND
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says Jackie Allswang. "If you love radiance, it's not for you. Also, it's a high-maintenance house inside and out, because all the wood needs care, and there are a lot of places that can collect dust."

Although Jackie Allswang frankly confesses that she doesn't share her husband's passion for collecting authentic Arts and Crafts pieces, she agrees that the house succeeds in creating the domestic comfort that Morris, Stickley and others idealized.

The house succeeds in creating the comfort that Morris, Stickley and others idealized.

"I've always seen this place as a retreat," says David Allswang. "When I come home I feel insulated from my work. It's a calming atmosphere that gives a sense of rootedness."

"David and I moved a lot while we were growing up," his wife elaborates, "so I like the idea that this is the only house that our children ever lived in until they became adults and moved away."

Recently their son was married in the garden, a multilevel space overflowing with cottage flowers in the style of English landscape designer Gertrude Jekyll, who was closely linked to the Arts and Crafts Movement. The house has also proved itself ideal for holidays. The living room is at its best when it is filled with old-fashioned Christmas decorations, and the countless nooks and crannies offer a perfect setting for Easter egg hunts.

"Every Easter we hide the baskets, and it takes the children an hour to discover them because we're always able to find some new little corner," says Jackie Allswang. "They're grown up, but they still come back, and it still takes an hour." □

AN EXUBERANT HERITAGE OF IMAGERY AND SYMBOLISM
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Colombian breads, cakes and pastries that are part of a holiday table in his country. In these paintings—each done in his characteristic style, in which every element is inflated to suggest sensual warmth—the artist looks back reverentially on the pleasures of his youth in the 1930s and 1940s in the mountainous region of Antioquia.

Botero, like many Latin American painters, has spent a good deal of time traveling and living abroad. It is a curious fact that the work of Latin Americans living in New York, Paris, Madrid or Rome often becomes even more intensely identified with their respective countries once the artists have been gone for a certain length of time. Although the Nicaraguan painter Armando Morales spent years in New York and Paris (where he served as cultural attaché for his country), his art retains a profound identification with his Central American roots. He often paints still lifes that describe, with few but deliberately chosen elements, the junglelike atmosphere of the coastal regions of Nicaragua. In these as well as his other works, Morales creates a curious sense of surface patterning. He does this by scraping the finished canvas with razor blades to create a strangely evocative weathered appearance.

Morales often paints still lifes that describe the junglelike atmosphere of the coastal regions of Nicaragua.

Cuban-born Julio Larraz is another Latin American master of the still life. Having left his native country for Miami in 1961 at age seventeen, he went on to Washington, D.C., and ultimately to New York. In a number of Larraz's many still lifes we sense the strong imprint of the North American artists who most inspired him: Winslow Homer and Edward Hopper. In the late 1980s Larraz moved back to Miami, where he feels a particular closeness to Latin America. The light is similar to that of his native Havana, and many of the same fruits and flowers are grown there. The still lifes he has produced since that time are drenched in a tropical brightness that recalls the intensity of the Cuban sun. Larraz's still lifes are frequently silent and at times even melancholic. Single objects are often depicted, set in a place that appears to be derived from the oneiric atmosphere of Surrealism.

Claudio Bravo is one of the most cosmopolitan Latin American painters working today. He studied art in his native Chile but left as a young man for Madrid, where he remained for over a decade until his move to Tangier, Morocco. He now divides his time between his house in Tangier overlooking the Strait of Gibraltar and a farm in southern Chile. Bravo cultivates the still life with great relish. Many of his *bodegones* (the Spanish word for the genre) involve fascinating juxtapositions between articles drawn from the mundane realities of life and elegant or exotic objects found by him in North Africa or on his travels to Asia and Europe. In some of Bravo's works he seeks to recall the Spanish Baroque tradition of *vanitas* paintings—still lifes that include objects like hourglasses or skulls that compel us to contemplate the swift passage of earthly life. His still lifes blend the philosophical with the sensual in a novel and thought-provoking way.

The popularity of the still life has not diminished. Artists from Latin America, perhaps more than those from any other place in the world, continue to create vivid images that often contain surprisingly rich and complex messages. □

RE-CREATING AN EIGHTEENTH-CENTURY AESTHETIC

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tually she was buying, culling Pennsylvania and mid-Atlantic country pieces from among others more compatible with New England farms or Colonial town houses. As she accumulated enough to make it worthwhile, antiques dealer and interior designer Harry Hartman came over now and then to help position the furnishings in the rooms.

If there is a single word that describes the Robertses' directive in constructing the house, it is *authenticity*. The use of eighteenth- and early-nineteenth-century materials—those that would have been at home on a Chester County farm that had been in one family for generations—was key to the final effect. The process of ferreting out old fieldstone and siding, floorboards and wavy handmade glass, even antique hinges and nails, extended the building time and bound the professionals to the job with a sense of challenge and artistry. Builder Jack Conti, who has worked on some fifteen houses listed in the National Register of Historic Places, estimates that it took twice as long to construct the house as it would a similar structure made with new materials. He committed himself not only to finding antique materials but to reusing them in ways that were faithful to the roles they played originally.

Unconventional methods were called for in assembling the elements. After a year's search for a single source to furnish enough stone for the farm, the couple contacted a landowner who hadn't intended to take down his derelict barn and persuaded him that they could bring his fieldstone back to life by resurrecting it at their place.

Rodney Robinson recalls buying two big boxwoods right out of someone's front yard and, on another occasion, approaching an orchard not to buy the apples but to make an offer on the trees. More than thirty fully grown trees were trucked in and planted around the property.

Both precision and purposeful imperfection were fundamental components of the design. While all of the elements were historically correct, their application was tempered by notions of how people in the country actually lived. Rather than aligning a window directly over the front door, Conti had it placed just off center. Robinson specified plantings appropriate for the period and locale but had the holly trees set a little too close to the house and the fences tilted slightly, as a layman might. Furniture was chosen to be harmonious but unmatched; wood pieces were left with the bruises that bear witness to years of use.

"Keeping it simple is often a lot more work than making it fancy," observes Harry Hartman. "Every element is important." Attention to detail was ensured by Suzanne Roberts, at whose insistence solutions were tried and retried until every inch of the house had the texture and tone that she and her husband had envisioned.

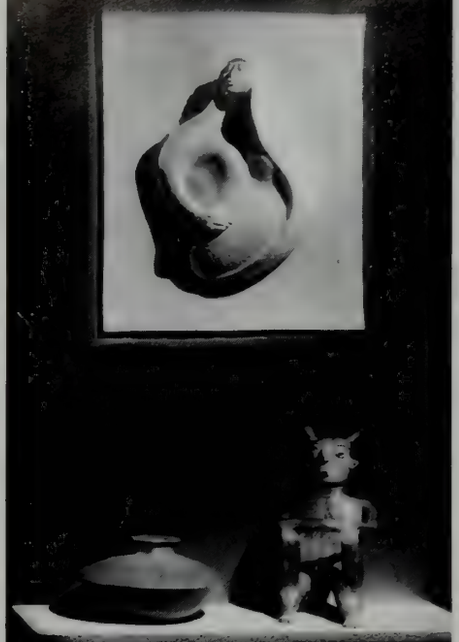
The successful completion of SuRal Farm justifies the couple's impassioned commitment to the project. In retrospect, it is apparent that Ralph and Suzanne Roberts were not only fashioning a convincingly antiqued homestead, they were forging a new life for themselves. □

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THE SCULPTOR'S REFUGE IN JAPAN

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professionally for the artist, and he once again focused his energies on the West.

Indeed, it wasn't until the mid-1960s, when Noguchi began to look for a place to fabricate *Black Sun*, a magnificent nine-foot black-granite sculpture commissioned by the Seattle Art Museum, that he landed in Mure and finally found a viable outlet in Japan.

Noguchi was first directed to Mure by his artist friend Genichiro Inokuma, whose connections eventually led to Masatoshi Izumi. Then twenty-five, Izumi was the second son of a well-established family of stonecutters. He had grown up among the stones of Mure and, despite his relative youth, possessed a thorough knowledge of the nearby quarries. Eager to broaden the scope of his craft, Izumi welcomed the chance to cooperate with Noguchi, though he admittedly knew little about him. The artist and the artisan officially joined forces in 1966; their association lasted twenty-two years.

Izumi offered Noguchi far more than technical skill. He provided him with the land on which to build his compound, workers to execute his creative endeavors and, with the help of his wife and children, a surrogate family to support the aging artist every step of the way.

It was Izumi and Tadashi Yamamoto, then the official architect for the surrounding Kagawa Prefecture, who found the two-hundred-year-old house Noguchi would live in, moving it from the neighboring city of Marugame against the artist's wishes. "Isamu was blunt about not wanting to live in such a dump," Yamamoto recalls. "But once Izumi's workers started to reconstruct it, he became enamored with its possibilities."

Noguchi personalized every inch of the house. Approaching it as he would a sculpture, he, by turns, carved out and built up entire sections of tatami, giving the one-dimensional space unusual depth. He also played with the textures of several types of wood, straw and stone, an approach that fostered visual interest without decoration.

Although his ideas were unconventional for a traditional Japanese house, they were nonetheless guided by classic design principles. His horizontal granite sculpture *Ground Wind #1* (1969) is highly unorthodox in a Japanese garden, for example, yet its brilliant placement achieves the much-sought-after effect of extending the interior outside.

Directly in front of the house, Noguchi built a curving stone wall to enclose his outdoor sculpture yard. The area, which functioned as both an exhibition space and an atelier, sheltered dozens of works and a whitewashed storehouse, and generally set the tone for the compound.

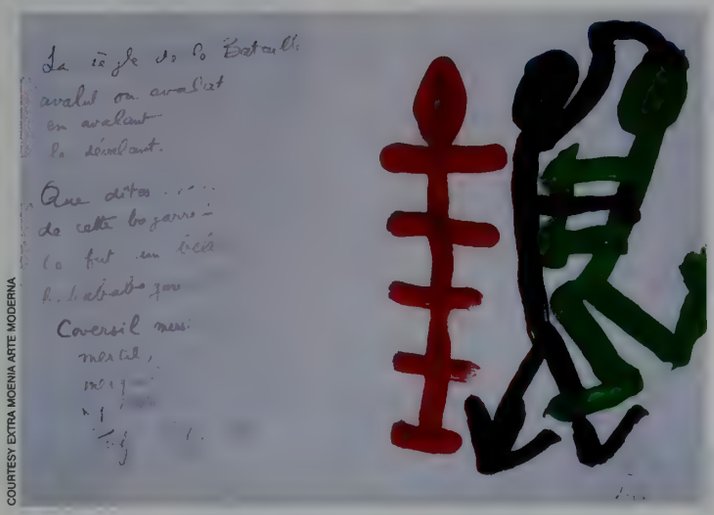
A walk in the sculpture yard today offers a remarkable look not only at the range of Noguchi's late creations but at the way he lived and worked among them in Mure. There are masterworks to behold, such as his *Helix of the Endless #2* (1987). But more impressive is the artist's lingering presence in the juxtaposition of finished and unfinished stones: Some are partially carved, others are marked with chalk, still others are waiting to be discovered.

> His ideas were unconventional for a Japanese house.

Taken in its entirety, the estate is the offspring of an inveterate traveler who borrowed as much from the ruins of Machu Picchu as from the gardens of Kyoto. But it also reflects the spare, almost frugal vision of a man who had found his aesthetic in the dirt and stone of the countryside. In its unabashed union of worldly and mundane, finished and unfinished, East and West, the Mure property endures as Noguchi's greatest legacy. □

Ionesco Goes Go-Go

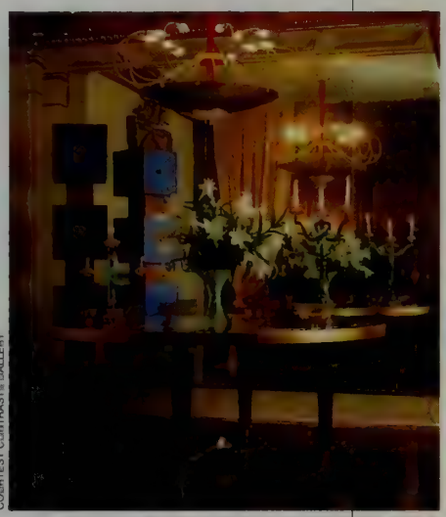
Eugene Ionesco wrote some nonsensical texts and illustrated them with gouache images in 1988 for a friend. The resulting book, *Titres et Sous Titres* (right), came into the hands of Giuliana Dorazio, owner of the Extra Moenia contemporary art gallery in Todi, Italy, who published an edition of 100. Each copy ($1,350) is signed and numbered by Ionesco and has 12 texts and 12 silk screens. The edition follows the original, down to the corrections the dramatist made to the text. Extra Moenia Arte Moderna, Piazza Garibaldi 7, 06059 Todi; 75-894-4867.



COURTESY EXTRA MOENIA ARTE MODERNA

Pearl's Gem

Hong Kong's **Contrasts** gallery (below) delivers on its name: antique and contemporary furnishings that mingle effortlessly. Collector Pearl Lam founded Contrasts as a vehicle for introducing avant-garde pieces to Asia, and she designs a few installations a year at her residence in Jardine's Look-out. An exhibition titled "From Desmalter to Dubreuil" covered the evolution of French design from the 18th century to the 1990s. Patrice Butler takes his cues from the 18th and 19th centuries and creates chandeliers as "jewelry for the room." André Dubreuil's furniture depicts metaphoric fairy tales of good encountering evil.



COURTESY CONTRASTS GALLERY

Garouste & Bonetti, Christian Astuguevieille and Tom Dixon also showed pieces at the exhibit alongside 18th- and 19th-century antiques from Didier Aaron. The theme of Contrasts' next exhibition, scheduled for November, is inspired by the Russian interpretation of French Empire, and includes works by Mark Brazier-Jones. By appointment only. Contrasts, 852-826-9162.



COURTESY STEPHEN OWEN

Early to Bed, Late to Rise

English craftsman **Stephen Owen**'s latest creation is a curvaceous Brazilian-walnut bed (above) draped in soft French voile. The bed is intended to be a refuge—small reading lights are built into the headrail and the draperies can be pulled from inside—conveniences that help block out the real world. Stephen Owen, Whipley Studio, Whipley Manor Farm, Bramley, Surrey GU5 0LL; 0483-278309.

Drawing Tables

A/D, the SoHo gallery that features decorative art objects, furniture and wallpaper made by artists, now has little Minimalist end tables created by Sol LeWitt. The tables (below) are made of either steel or walnut in editions of 24, with an openwork grid top composed of bars going in different directions. LeWitt says that the silvery marks ground into the steel where the legs and crossbars join are "like drawings." The wooden edition is "Minimalist Chinese Chippendale." Glass tops are available. The tables are $3,000 apiece or $5,000 a pair. A/D Gallery, 560 Broadway, New York 10012; 212-966-5154.



COURTESY A/D GALLERY

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Pescatore (above left) and *Penelope* (above right) from Clarence House



Fabriano (above left) and *Narcissus* (above right) from Brunschwig & Fils

In the Showrooms



G.P. & J. Baker's *Srinigar* (above left) and *Charleston Check*, both available at Lee Jofa



Piqué, a reversible damask from Micio & Company



Quadrille's *Fontaine* (above left) and *Ducale* (above right)

The images are bold, the colors are bright, and woven fabrics are holding center stage this season.

Clarence House (212-752-2890) has a large-scale convolution of leaves and vines, rather like a William Morris pattern gone mad, called *Penelope*. With backgrounds in either black, blue or beige, the leaves, of different botanical types and origins, come in shades of red, beige, turquoise and purple, with a touch of green. Also at Clarence House is an unexpected woven fabric called *Pescatore*, which alternates flatweave and pile squares of a fish and an image of coral.

Lee Jofa (212-688-0444) has some dramatic woven fabrics as well as printed ones from a new association with the English firm **G.P. & J. Baker**. Founded in 1893 by brothers George Perceval and James Baker, who were born in Turkey and who retained a fondness for Oriental travel to the end of their lives, the firm has supplied a number of American fabric firms with individual designs. For the first time, however, it is presenting a whole collection, called Trade Routes. *Terranova* is a chenille weave that comes in extraordinary color shadings—the background is white, yellow, khaki, rust or blue with the texture of the weave very evident; triangles and swirls are then shaded in colors moving from raspberry to blue to gold to lavender. *Nepal*, a dense design taken from an Indian print, has a broad stripe with an image of large-petaled blossoms and pomegranates, then two narrower stripes, each with a single sinuous line of vines and flowers winding through it. *Srinigar*, a printed fabric that complements several of the woven designs, has a large pattern of oversize pomegranates entwined in leaves. **Mulberry**, another English company that Lee Jofa has taken under its wing, has a Bloomsbury Collection that includes *Charleston Check*, a distorted grid of primary colors on white.

Quadrille (212-753-2995) has *Fontaine*, a pattern of large squares, each set with a large hexagonal foil and bordered by a stylized laurel wreath. A chenille called *Florales* has gnarled tree branches, overscale blossoms and a wide variety of leaves in red, green and brown on oatmeal. *Ducale*, in the same muscular idiom, is an overscale damask that comes in a combination of beige on green, silver on gold, or brown on a natural background.

Brunschwig & Fils (212-838-7878) has a line of sumptuous woven fabrics. *Fabriano* is made of small cut-velvet squares, each outlined in white in a grid. *Tintoretto* is an imberline fabric, which means that it has a damask woven over a stripe. The damask is white with the stripes in either red shading to pink, shades of blue, gold or salmon. *Narcissus* is a silk satin fabric quilted in a small diamond design that comes in 29 solid colors.

Paul Micio of **Micio & Company** (212-691-7997), who has been building a steady business in a downtown studio, recently moved into the D&D Building. In his new space in the Friendly Lyon showroom he has a gem of a woven design called *Piqué*, which has a reversible damask in white woven with khaki.



COURTESY J.R. BURROWS & COMPANY



COURTESY J.R. BURROWS & COMPANY

Gothic Arch **(above left) and William Morris's** ***Tulip and Lily*****, both at J.R. Burrows**

Cutting a Rug

Vauxhall Turkey, *Gothic Arch* and *Tulip and Lily* are just a few of the names in the archive of 10,000 rug designs belonging to the English firm Woodward Grosvenor Company, founded in 1790. In the U.S. the archive, under the name **Stourvale Mill Collection**, is represented by J.R. Burrows of Massachusetts, which has revived designs over the last ten years according to the needs of curators of historic properties. Catching the eye of such designers as Robert K. Lewis, Robert Denning and Juan Pablo Molyneux, the Stourvale Mill Collection has been a treasured design-world secret. Now it's going public with showroom representatives in New York, Chicago and San Francisco. Some of the dazzlers are *Gothic Arch*, designed in 1848, which has a heavily architectural pattern of Gothic arches on green; *Anglo-Japanese*, designed in 1877 at the height of the vogue for things Japanese popularized by Whistler, among others; and *Tulip and Lily*, one of William Morris's masterworks. J.R. Burrows & Company, Box 522, Rockland, MA 02370; 617-982-1812.

La Plume de Ma Tante

Entering **L'Homme de Plume** in Paris is like walking into the study of a writer from another century. Nestled against the walls are antique tables, desks and bookstands, with sets of library stairs, bookstands and lecterns scattered about. The tabletops are cluttered with globes, a large magnifying glass on a stand, porcelain inkwells and figurines, such as Victor Hugo, wood letter trays and openers, a bronze letter holder in the shape of a dog's head, and other curios for the desk. A 19th-century walnut partners' desk for four that owner Françoise Leray bought for an antiques shop she once owned compelled her to specialize in vintage furniture and accessories for the study. Now Leray has two shops dedicated to that theme. The main business is one of the best-dressed stands at the Marché aux Puces. L'Homme de Plume, Marché Malassis, First Floor, Stand 211–213, 142 rue des Rosiers, 93400 Saint-Ouen, 40-11-49-33; by appointment, 18 rue Duret, 75116 Paris, 45-01-93-87.



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COURTESY PARISH-HADLEY

High Points

Mark Hampton, Dakota Jackson and Parish-Hadley all debuted collections for the retail market at High Point.

The Parish-Hadley Collection, created for Baker Furniture (616-361-7321), is a sophisticated group of chairs, chests, tables, a sofa and a bed that recall simple and elegant styles ranging from Louis XVI to the 1950s. The principal color in the collection is parchment, and Albert Hadley says, "This collection symbolizes pure forms, absent of superficial ornamentation." Among the star turns are a chest of drawers in European ash with a contrasting decorated top that tapers from top to bottom; an armless chair with tufted lateral ridges and saber legs (left); and a four-poster, available in a wood finish or in dark red paint, with metal pineapple finials atop each post. □

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue.

Pages 58–68:
Le Cadet de Gascogne
1015 Lexington Avenue
New York, New York 10021
212/744-5925

L'Epoque Antiques
30 East Tenth Street
New York, New York 10003
212/353-0972

Martell Antiques
53 East Tenth Street
New York, New York 10003
212/777-4360

Véronique Masi
38 rue de Lille
75007 Paris, France
33-1-42-60-01-30

Old Versailles, Inc.
315 East Sixty-second Street
New York, New York 10021
212/421-3663

T & K French Antiques, Inc.
120 Wooster Street
New York, New York 10012
212/219-2472

Earle D. Vandekar of Knightsbridge, Inc.
209 East Sixtieth Street
New York, New York 10022
212/308-2022

Pages 80–91:
Linda Garland Interior Design Collection
P.O. Box 196
Ubud 80571, Bali, Indonesia
62-361-974027

Pages 92–99:
Solomon Architecture and Urban Design
246 First Street
San Francisco, California 94105
415/227-4081

Ted Bissell
Werner Schneider Construction, Inc.
90 Claire Way
Tiburon, California 94920
415/383-4650

Pages 100–111:
Jack Conti
P.O. Box 189
Wagontown, Pennsylvania 19376
610/384-0553

Harry B. Hartman
452 East Front Street
Marietta, Pennsylvania 17547
717/426-1474

John Milner Architects, Inc.
P.O. Box 937
Chadds Ford, Pennsylvania 19317
610/388-0111

Rodney D. Robinson CLR Design, Inc.
115 North Third Street
Philadelphia, Pennsylvania 19106
215/925-1002

Pages 112–119:
Donna Livingston Design
8811 Alden Drive
Los Angeles, California 90048
310/273-1855

Pages 120–125:
Johnson & Wanzenberg
211 West Sixty-first Street
New York, New York 10023
212/489-7840

Pages 126–133:
Denning & Fourcade
111 East Fifty-sixth Street
New York, New York 10022
212/759-1969

Pages 134–141:
Nancy Pierrepont
P.O. Box 68
Far Hills, New Jersey 07931
908/234-0974

Pages 142–147:
Michele Beiny Inc.
53 East Eighty-second Street
New York, New York 10028
212/794-9357

Dragesco-Cramoisan
13 rue de Beaune
75007 Paris, France
33-1-42-61-18-20

Ariane Dandois
61 rue de Saints-Pères
75006 Paris, France
33-1-42-22-14-43

Jonathan Harris
54 Kensington Church Street
London W8 4DB, England
44-71-937-3133

Galerie J. Kugel
279 rue St.-Honoré
75008 Paris, France
33-1-42-60-19-45

Charles Plante Fine Arts
42 Sutherland Street
London SW1, England
44-71-834-3305
By appointment only

Pages 156–161:
Ron Hall Gallery
2700 Fairmount Street
Dallas, Texas 75201
214/871-9300

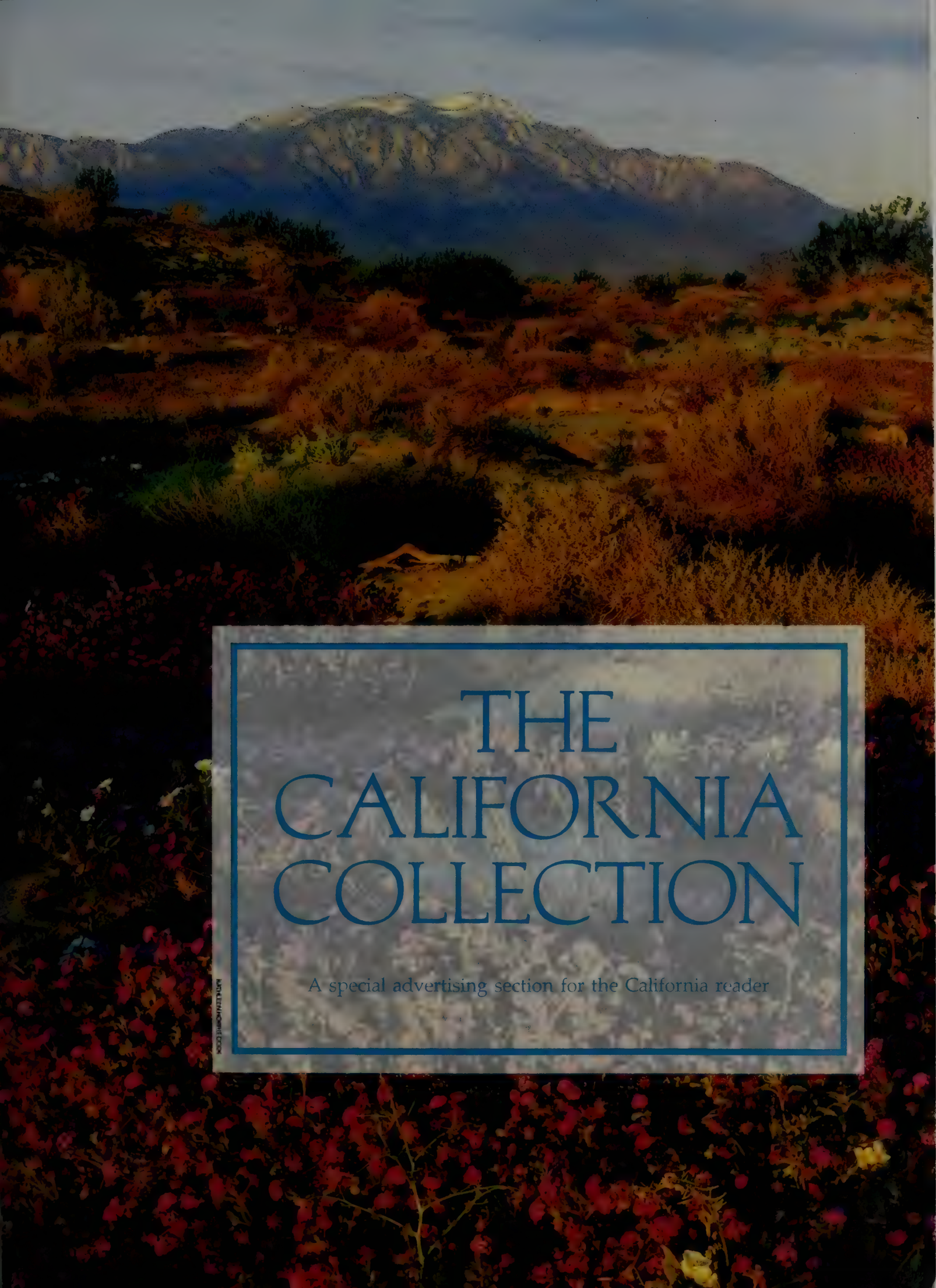
Latin American Masters
264 North Beverly Drive
Beverly Hills, California 90210
310/271-4847

Marlborough Gallery, Inc.
40 West Fifty-seventh Street
New York, New York 10019
212/541-4900

Mary-Anne Martin/Fine Art
23 East Seventy-third Street
New York, New York 10021
212/288-2213

Quintana Fine Art
9 East Eighty-fourth Street
New York, New York 10028
212/772-6132

Pages 162–174:
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Rudolf Vetlugin, *Dancing Trees,* serigraph, 22 x 22", ed. of 295 plus numbered proofs.
Unity Fine Art, North Hills, CA, 818-891-4601. Booth #1308



David Lemon, A.I.C.A., *Vacant Thunder,* mixed media, 15" h x 8 w" x 12" l.
Legends, Simi Valley, CA, 805-520-9660. Booth #1637



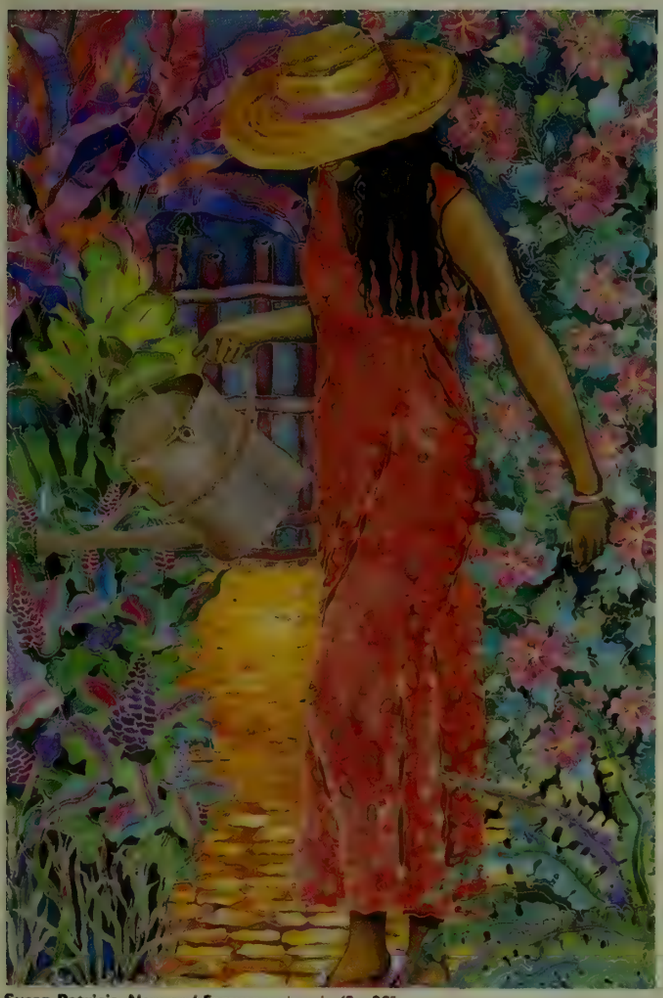
Henri de Toulouse-Lautrec, *Jane Avril,* 1893, lithograph, $50\frac{3}{4}$ x 37"
Club of American Collectors of Fine Arts, New York, NY, 212-769-1860. Booth #1049



Hessam, *History of Life,* serigraph, 48 x 60".
Collectors Editions, Canoga Park, CA, 818-700-8431. Booth #1417



Fanch Ledan, *New York Nights,* serigraph, 28 x 36".
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Susan Patricia, *Now and Forever,* serigraph, 42 x 28".
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John Rattenbury, *Night Vision,* serigraph, 36 x 24".
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